

THE MUSICAL TIMES

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FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 875.—Vol. 57.
Registered at the General Post
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JANUARY 1, 1916.

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SATURDAY, FEBRUARY 5, AT 3.
REQUIEM - - - - - VERDI.

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LENT TERM begins Monday, January 10.
Entrance Examination, Thursday, January 6, at 2.
Voice-Culture Lessons commence Saturday, January 15, at 9.30.
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Organ Recital, Monday, January 31, at 3.
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JANUARY 1, 1916.

WASSILY SAFONOFF.

BY MRS. ROSA NEWMARCH.

The annual return to England of Vassily Ilich Safonov, or Wassily Ilyitch Safonoff as I suppose I must call him—since he insists that he knows how to spell his name better than I do—is a fixed and welcome event in the musical life of our country. Since the death of the French veterans, Lamoureux and Colonne, and the retirement of Hans Richter, he is undeniably the most notable of the 'guest' conductors who regularly visit our shores. This year he stands practically alone in his glory; for at a time when younger men might excusably shirk engagements involving a journey from Moscow to London, Safonoff, indifferent to the perils of submarines and mines, and, still worse, the ignominious rummaging of personal belongings at the Swedish frontier, calmly goes his way to and fro between the land of our splendid ally and our own country, which is almost a second home to him; but then he has in his veins the blood of an absolutely fearless race, and when one comes in contact with his strong, energetic and self-reliant character, it is difficult to realise any concatenation of events that would turn him from his fixed purpose.

Wassily Safonoff was born on February 6 (new style), 1852, in the village of Itchory, in the Northern Caucasus, on the banks of the picturesque and turbulent river Terek, into which, according to the legend, the Georgian Princess Tamara was wont to cast the bodies of her discarded lovers. The whole region, wrapped in a glamour of romance, has been the source of inspiration to Lermontov, Poushkin and many another poet. The Caucasus did for the aspiring Russian spirits of the 19th century what Italy did for our Shelley and Keats, and Greece for Byron. But the ardour with which they loved this wild mountain scenery as a contrast to the plains and forests of Northern Russia was to them an acquired passion, whereas it is native to Safonoff. 'Already when you see the mighty chain of snow-capped mountains culminating in Kasbek and Elbruz you feel yourself a little nearer to the good God,' he says, as a vision of the sublime and desolate Terek valley shuts him out for a moment from the commonplace luxury of a London hotel. The races of the Caucasus are strangely intermingled: Georgians, Tatars, Persians, Great and Malo-Russians, Mountain Jews, Lesghians, even descendants of the Assyrians and Chaldeans, are said to congregate there. Safonoff counts both a Circassian and a Kalmuck among his ancestors, and is naturally

a firm believer in the superiority of mixed races. His father, a Cossack general, came of one of those old Christian families who for centuries withstood the attacks of their Mussulman neighbours. These Christians were Old Believers, adherents of the oldest forms of the Greek ritual, who absolutely refused to accept the changes made by the Patriarch Nikon in 1642, or any other innovations upon what they clung to as the purest formula of their faith. At certain periods of history the 'Staro-obriadzy' endured much persecution, which merely had the effect of fixing them fanatically in their convictions, but since a policy of religious toleration has been adopted in Russia they worship undisturbed in their own churches. A great number of the Cossacks are of this persuasion. The fact that for many years I have rarely omitted to visit the churches of the Old Believers when in Russia came as a surprise to Safonoff; but these visits I must confess are prompted more by musical than theological interests, for there you may hear the most primitive form of the Greek plain chant: unharmonized, unmeasured, austere, and unchanged in any particular since the Greek missionaries first introduced the Church ritual into pagan Russia. I mention these details because they all count for something in a character sketch of a man standing so apart from the crowd as Safonoff.

Like most of the Russian musicians he started with another profession. After finishing his course of law at the Alexandrovsky Lycée, Petrograd, during which time he took pianoforte lessons from Leschetizky, he resolved in his twenty-sixth year to devote himself wholly to music. In this respect his early career closely resembles that of Tchaikovsky, who was his senior by twelve years. After having worked at theory under Sieke and Zarembo, he entered the Petrograd Conservatoire in 1878, where he studied the pianoforte under Louis Brassin. He left the Conservatoire with a gold medal in 1880, and started his career as a pianist by going on tour through northern Europe, Austria and Hungary, with the famous 'cellist, Carl Davidov. He also accepted a sub-professorship of the pianoforte at the Conservatoire, of which Davidov was then director. In May, 1885, Brassin fell ill, and Safonoff was requested to take on all his pupils in addition to his own and prepare them for a forthcoming examination. This he did successfully, among the number being the now famous Vassily Sapelnikov. Consequently, when Brassin died soon afterwards Safonoff had some claim to be regarded as his successor. For reasons which need not be specified here, Madame Sophie Menter was, however, appointed over his head, and he found himself once more in charge of a class of more or less elementary pupils. He resolved to swallow all resentment and stick to the work, but possibly his subconscious brooding over the injustice done him may have prepared the way for a curious experience which happened to him about this time. A vein of mysticism, or occultism, certainly exists together with the positive and

practical qualities which, away from his two instruments, the pianoforte and the orchestra, are the first to strike us in Safonoff. In the spring of 1885 he was engaged to take part as pianist in a concert tour of chamber music with Davidov and the violinist Auer. As he had to study twelve new works for the tour, he decided to spend his summer holiday very quietly at Pilnitz, near Dresden, where he could practise undisturbed. One night he had a remarkably vivid dream. He thought he was walking along a road bordering a field in which the corn stood breast-high and so thick that the straw was bending over beneath the weight of the golden grain. He weighed the ears in his hands and marvelled at the richness of the harvest. While so engaged he heard a voice which said very distinctly, 'This field is yours.' He woke suddenly, and was so impressed by the dream that he told his wife about it, adding, 'I only wish I had the luck to possess such a field.' Safonoff was then quite a poor music-teacher dependent on private pupils, since with a class of twenty-two students at the Conservatoire he received the fat emolument of £60 a year. At dinner-time that day a registered letter directed in an unknown hand was brought to him. It bore the post-mark 'Moscow.' Wonderingly he opened it, and read: 'Dear Sir, The Moscow Conservatoire will be honoured if you will accept the post of Professor of the Higher Class for Pianoforte. Let me know your terms, &c., P. Tchaikovsky.' The new field was offered to Safonoff. But since he owed to Davidov his post at the Petrograd Conservatoire he hesitated to throw it up without first talking the matter over with him, lest it should be supposed that he was acting out of pique. He resolved also to consult his father, who was then in the Caucasus. General Safonoff's telegram was decisive: 'Accept without hesitation.' Having made his resolve, he had then to face the wrath of Davidov, who declared that as a Petrograd professor he ought to have been content to make a career in that city. 'You would have got the same post here in time if you had waited patiently,' he told the young musician, who was not however of the type of those who are content to 'wait and see.' In a moment of petulance Davidov cancelled Safonoff's engagement for the concert tour and received him very coldly when he went to say good-bye before taking up his new duties. It is pleasant to relate that six months later their relations were as friendly as ever. 'And so,' says Safonoff, 'I took possession of my new field—Moscow, and a rich harvest it proved to be, at any rate from the artistic point of view, for there I eventually became Director of the Conservatoire, and there too I trained a whole group of young musicians: Scriabin, Medtner, Lbevinne, and many others, so that there is scarcely a town in Russia in which one of my pupils is not labouring in the field of music in his turn.'

In Moscow Safonoff found himself faced with a great and necessary work of reorganization. Nicholas Rubinstein, with all his brilliant gifts, approached too nearly the type of the 'beloved vagabond,' and his successor, Hubert, only held

the post for two years, while Taneiev, who followed, had hardly the necessary vitality to cope with such a situation, in spite of his manifold qualities as man and musician. Safonoff effected vigorous reforms, not without making some enemies, as is inevitable when a man must needs wield a new broom. The Conservatoire required, but resented this process of 'spring cleaning'; doubtless the oxen kicked pretty vigorously when Hercules first turned a cold and bracing stream into the stables of Augeas. Safonoff was not the man to let any post which he filled degenerate into a mere sinecure, and besides this work he took a very active part in teaching, keeping the choral, *ensemble*, and orchestral classes under his own supervision. It was in conducting the latter that he found practice in that branch of music in which he is now most famous. In 1889 he started a series of popular concerts at moderate prices for the people in a disused circus in Moscow, and the following year he was appointed conductor of the local branch of the Imperial Russian Musical Society. He built up his reputation through a period of steady development lasting over the next ten years, and was nearing complete mastery of technique and maturity of interpretation by the close of last century, about which time his name began to be especially associated with the works of Tchaikovsky.

In 1906, Safonoff resigned the Directorship of the Moscow Conservatoire and went abroad as permanent conductor of the New York Philharmonic Society, of which he had already been a 'star' conductor during the previous three seasons. He then came to London for the first time, and conducted one of the concerts of the London Symphony Orchestra. It was during this visit—as he reminded me only the other day in perfectly fluent and idiomatic English—that he made his first speech in our language at a lecture given by me at the Concert Goers' Club (his second discourse was made afterwards to an audience of 3,000 people in the Carnegie Hall in New York at his farewell concert in 1909). I recalled to him another incident of that famous evening in London over which we both laughed heartily. Before the lecture Safonoff was my guest at dinner, and during a lively musical discussion I chanced to remark that to me personally a Mozart Symphony was more precious than all the music that had been made in Germany since Schubert's death in 1828. Safonoff made no observation either in agreement or dissent. He simply rose from his place, and coming round to my side of the table embraced me cordially with complete disregard for the conventional proprieties of the Langham Hotel.

Safonoff speaks of his American stay as the most prosperous and brilliant years of his life. The Americans idolized him, and songs were made about him and sung in the streets in his honour. American women, he considers, are really enthusiastic and keenly interested in music; the men for the most part too busy making money to have much leisure for ideal pursuits. But now he believes that the time has come when Americans are ceasing to regard the piling up of dollars as

the chief aim of life and then, as he says, perhaps their artistic creative period will come, for they have already produced some remarkably gifted musicians.

Safonoff and myself disagree fundamentally on the question of baton *v.* no baton. He believes that with the movements of the hands alone, without the intermediate flashing to and fro of the little white wand, a conductor can more literally *play* upon his orchestra and conjure from it a more subtle and instantaneous response to his wishes. I, however, see no reason to change the view which I expressed in writing five years ago that, given his dominant personality, his keen rhythmic perception, and his ardent temperament, finely controlled, the effects produced would be probably just as excellent with, as without, the medium of the baton. He adopted the method quite fortuitously. One day he came to a rehearsal having forgotten his baton, and found that things went so admirably well without it that he never again made use of a stick.

Safonoff's musical sympathies are eclectic, with a decided classical tendency. Perfunctoriness is quite foreign to his nature, and I never remember to have heard from him a careless rendering of any work whatsoever. At the same time he is probably not so impartial as he believes himself to be when he says 'the work I am conducting is the one I like best'; for that would argue an objectivity of outlook which is not in accordance with such a strong individuality. There are undoubtedly works which call out to the fullest all his sympathies and individual attributes, resulting in performances of rare impressiveness and insight, and these certainly include the later Beethoven Symphonies, Tchaikovsky's Fifth and Sixth, and Schubert's great C major Symphony—all works in which the emotional qualities tend to balance, or rather to outweigh, the intellectual ones. On works that are purely 'of the head' it seems a pity to waste such good Slavonic gifts of penetrative tenderness and impassioned realism as are Safonoff's. As contrasting examples of his interpretative style we may set his reading of Mozart's Serenade for Strings, in G, in which he renews for us all the dainty charm, the grace and gallantry of the 18th century, side by side with his vigorous and picturesque treatment of the martial Scherzo from the 'Pathetic' Symphony, in which a whole nation seems to be moving forward—a brave, multi-coloured crowd—to the fulfilment of a triumphant destiny.

His view of his art is very large, and for that reason it is easy to understand his objection to much of the ultra-modern music with its literary or philosophic content, communicated in musical terms that are the outcome of a laboured personal formula, as tending to limit rather than to extend the domain of musical expression. The present-day propensity of each composer of merit to propel his boat up some narrow tributary or backwater of his own discovery, rather than to steer it proudly and independently on the broad current of musical progress, has its dangers. Although a classicist in the widest

acceptation of the word, Safonoff is by no means a purist. Like most great interpreters, he believes in the conductor's right to make cuts in a work and modify the orchestration on certain conditions; but these conditions are almost as difficult to carry out as Portia's problem to Shylock to take his pound of flesh without spilling blood, for Safonoff says: 'You must make your cuts so that no one save he who has his nose in the score is cognisant of the least scar.' 'Yes, it is possible,' he said, in answer to my dubious smile, 'I will tell you how I deceived the very elect. I was to conduct Schubert's great C major Symphony, the "heavenly length" of which does not altogether commend itself to audiences or to orchestral players, and I remarked to those two musical scrupulists, Rimsky-Korsakov and Liadov, that I was going to make some invisible cuts which would save three minutes on the performance. They looked shocked and incredulous. "But you'll be none the wiser," I told them, "unless you watch out with the score." They promised to come without it. After the concert they praised the performance, and added: "But of course you never made the cuts after all." Only a conductor,' added Safonoff, 'knows the immense value of even two minutes saved on a movement that would otherwise try the endurance of players and hearers to the breaking point.' Oh, the little more, and how much too much it is!

Safonoff's interpretations aim at lucidity,—not a cold, anæmic intelligibility, but an intellectual clearness combined with a full-blooded warmth,—and great rhythmic elasticity. 'How do you like my successor?' he asked in Milan after the appearance there of a famous German precisian in the conductor's desk. 'Buono, ma quadrato' (Good, but square) was the reply. Certainly that criticism could never be passed upon Safonoff.

Safonoff was one of the first to appreciate the genius of Scriabin and to produce his earlier works: the 'Rêverie,' the Pianoforte Concerto, the first and second Symphonies, and, later on, the 'Poem of Ecstasy.' Into his latest excursions in musico-theosophical regions he frankly confesses that he cannot follow him. He talks with enthusiasm of Scriabin's sense of beauty and of his numerous poems for the pianoforte, 'each like a flower, out of whose depths a firefly shakes his light,' and related to me a curious instance of musical telepathy in connection with them. When Joseph Hofman was on tour in Switzerland, a local musician came to him after one of his recitals and said: 'Whenever I hear you play Scriabin's E flat Prelude from Op. 11, I have a clear vision of huge rocks rent asunder. I wish I knew what he had in his mind when he wrote it.' Hofman forgot the incident till some months later, when he chanced to meet Scriabin in Petrograd, and to play him the Prelude in question. 'Do you know how I came to write it?' asked the composer. 'I was standing on the bridge at the Bastei in Saxon-Switzerland, looking down at the flashing torrent flowing between the great rocks it had torn asunder in its course, when the idea came to me.'

But if we admit the truth of this story, how much more may such musical telepathy reveal to us meanings which are purely psychical, as in 'Prometheus'? But of this work I forbore to speak! 'In his youth at any rate Scriabin was a man of extremes,' continued Safonoff; 'I remember telling him once, just before we parted for the holidays, that his touch was equal to all exquisitely ethereal and alluringly tender effects, but that it wanted deepening. When he came back to the Conservatoire and struck a few chords on the pianoforte it was like two orchestras backed by a thunderstorm. "Good heavens, my dear boy, what have you been doing?" I exclaimed. "Well, you told me to deepen my touch," he answered, rather aggrieved. But, blending these extremes, Scriabin became at maturity one of the most perfectly equipped pianists I ever heard. He could do anything with his instrument, and his pedalisation was something of a miracle.'

This brings me to Safonoff himself as a pianist. Although his subsequent fame as an interpretative conductor has eclipsed his earlier reputation as an executant, those who have never heard him play his chosen instrument have missed a real musical joy. His playing is of the 'legitimate' type; clear-cut, richly sonorous, yet judiciously restrained (he keeps his orchestral effects for his conducting), never harsh or violent, and informed by tenderness and a sense of humour. If he gave a series of recitals pianists would learn much from them, especially the true art of legato playing. But he says, 'At my age to reappear as a virtuoso would be absurd.' Reminded that he and Pugno were born in the same year, he still shakes his head and replies, 'I will only take part in chamber music, thus far and no further will I return to the past.' Well, *si jeunesse pouvait*, one would not perhaps so deeply regret the retirement of the elders who both *know and can*.

Safonoff intends to publish very shortly the results of many years' experience as a teacher of the pianoforte. This is not the place in which to give a forecast of the contents of his closely-reasoned, simple, yet very novel formula for acquiring technical skill without the hours of monotonous practice that kills the enthusiasm and dulls the intelligence of many students. The book will need an article to itself. But it may be said that it provides a logical system for the attainment of complete independence of the fingers; rules for the playing of scales whereby they are made to serve at the same time as exercises in rhythm and in the practice of *legato* and *staccato* touch; together with many other ideas, evolved from personal experimentation, which, while keeping the student's mental attention always on the alert, make mechanical, drudging, piano-pounding a sheer impossibility.

Some day it is to be hoped that Safonoff will also write his autobiography. It will be packed with interesting, sincere, and witty things. The memoir of a strong man who has lived an exuberantly active life, who has fought and achieved, sown

his field, and reaped a full harvest of widespread influence—a harvest which we hope will be happily recurrent through many a season to come.

THE EUROPEAN WAR AND ITS INFLUENCE ON THE EVOLUTION OF MUSICAL TENDENCIES IN FRANCE.

BY PÉTRO J. PÉTRIDIS.

In the throes of the gigantic and terrible struggle now shaking the foundations of the great European States, music and the problems concerning its creation and evolution are dwarfed to unimportance. A whirlwind of death sweeps away men by the thousand, holding the rest under a crushing weight of agony and despair. The pacific activities that radiate from normal national life, as from a common trunk, are kept in breathless suspense.

At the flash of fire and steel, fine arts, dealing with the higher and more refined elements of man's consciousness, took a hasty refuge in remote studios and solitary private music-rooms. Art is, indeed, like a sunflower that turns its jovial disk toward the sun of peace after the still dawn of a warm and fruitful summer day. Frost or tempest kills it down until coming spring. Music, more than any other art, is the flower crowning a healthy stem that holds to the soil with a thousand vital threads. A shaken lump of earth, a bleeding stem, will give us no flower or faded petals only. The old soil of Europe is beaten hard and flooded in blood. Shall, therefore, music perish? If not, what lines of evolution shall it follow under the spur of actual circumstances? The object of this study is to plot with what data we have the curve of evolution of the musical tendencies in France. To achieve this object in the simplest way, I will start with a few introductory remarks of a rather general nature on the influence any single personality can exert on music, and then proceed to comment on four main factors that have been formative in the development of modern French musical art.

Of all evolving human activities those springing from consciousness are the less submitted to precise observation. Psychical facts are indeed far from being definitely settled. Music, dealing with an aesthetic combination of sounds and rhythms in view of an architectonic construction of ideas and feelings that emanate in sonorous lines from our inner self, is probably the most abstract and the most subjective fine art. Though not exempt from the operation of fundamental laws that presided over its birth and its historical evolution, it nevertheless lies to a considerable extent at the mercy of a man's genius. Every great master has forced into music such combinations of sounds, such expansion of forms, as were utterly inadmissible hardly a score of years before his time; and of all arts that have broken the moulds of classic age, there is not one I think that can compare with the startling evolution of what is

called the science of harmony. This violent liberation of harmony from certain conventional rules is by no means at an end. Every spring season in Paris offers us fresh proofs of this boiling mania for dissonances. We often ask ourselves the question whether it be not nonsensical to study scholastic composition. This gradual elimination of the rigorous principles of composition that save the mediocre composer from writing very bad music, is concurrent with an ever-increasing domination of personal taste. Taste, deed, and architectonic conception become the chief criteria of musical composition. These elements of appreciation and especially the former being innate, subjective, and refractory to any strict law, we come back to our former assertion that musical composition more than any other form of self-expression bears the impress of a creative mind. The direction a great composer gives to music is of course to a certain extent the resultant of an historical evolution which dimly suggests the path genius explores. The indirect influences of the War will be stamped on the generations to come through physical and moral indices that will become racial and innate, betraying this great human commotion. Their study is the work of posterity. To us is left the examination of the second point, namely, the direct impetus the War can give to individuals who are actually going through the ordeal of the grand crisis. It is quite certain that no external forces whatever can make a man a genius if he has not been born capable of incarnating these forces and expressing them in art. The War may lift some men to certain high conceptions, but others, equally able, may not be at all affected. History offers examples on both sides. The 'Persians' of Æschylus seems an inspiration from Salamis. But on the other hand we see in Greece that the long series of contentions started by the Peloponnesian War, the successive campaigns of growing Rome, the innumerable wars of the Byzantine Empire, the secular religious struggles in Europe, the wars following the French Revolution, and those of the Napoleonic Era, had no appreciable effect on contemporary art. Furthermore, by an interesting side-look, we observe that amidst the whirlwind of mediæval invasions, the birth of the Gothic Style appears to be the creation of an awed and mystified Christian soul in its heavenward expansion. Italian, as well as Dutch painting, owes very much to the excessive comfort and well-being of the cities that saw its birth and development. And the wars are few that spare men pain and misery. This War, more than any other, devours innumerable youthful victims and buries endless ruins in deserts of ashes. The external circumstances drawing thus very close to the worst, we may feel hopeless as to whether the War will give any generative impulse to contemporary artists. *A fortiori*, it would elude the shrewdest observer to foresee any possible changes music may undergo under the influence of a hopelessly expected war-made genius. We may therefore pass to the examination of the four factors which,

when the cannon may no more boom, will normally influence the evolution of French musical art.

I.—PATRIOTISM AS AN ART STIMULUS.

Intense patriotism is evidently the most pervading mood of the present time. This supreme concentration upon ourselves and our homes naturally eliminates to a certain extent other more universal feelings. The predominance of patriotic frenzy over these larger and more human feelings, and the constant self-picturing of battles and of heroes, will probably stifle for a time artistic creation of a high rank. If there be any, it will more or less exclusively be fed on emotions dealing with the love for country, the heroic deeds of admirable men, and other similar ideas. War and patriotism have, indeed, rarely been a direct source of art. This assertion may seem paradoxical at first sight, for the greatest epic monuments of the world, the Homeric poems, are currently considered to constitute a series of beautiful battle and hero pictures. The Iliad contains, in fact, many a stirring battle story, and the verses are not scarce where the poet sings Achilles' exploits, Ulysses' cunning, or Nestor's sweet word. But art, though not despising these subjects, cannot fence its range of action in the circle of a single man's activities, however marvellous these may be. The Iliad and the Odyssey corroborate the above-mentioned paradoxical statement. Their most beautiful pages deal with some of the human feelings having no direct relation with martial or patriotic events: the admiration of the old men for Hélène's beauty, the friendship between Achilles and Patroclus, the conjugal tenderness of Hector and Andromache, who smiles through her tears, finally the sublime twenty-fourth song of the Iliad, where Priam goes to the tent of Achilles to beg him render the corpse of his son. Music, more than poetry, draws nearer to abstraction and cannot restrain its field of inquiry in an individual's personality. It can mostly praise a high principle ushered in or sustained by a hero. Such is the 'Heroic' Symphony of Beethoven, which is an ode to liberty as proclaimed by Napoleon. But Beethoven's imagination outraged by far the limits of any man's physical form. His dominant desire was to paint the divine or devilish spark that flashed in Napoleon. This being not understood, but felt, we may not be wrong if we presume to assert that for Beethoven the beautiful goes quite beyond the concrete admiration for a single man. Even his intense attachment to his Rhine-Fatherland was little expressed in his music. Patriotism, in fact, is but a temporary and restricted inspiration. Real art, being universal and eternal, can by no means be limited by the temporary and local character of patriotism. Talented French composers will therefore very soon rise above the patriotic flood. Admiration for a prominent man of the day may lead to such compositions as the 'Heroic Lullaby' of M. Debussy or the 'Française' of M. Saint-Saëns. The former is dedicated to King Albert of Belgium. It contains the first theme of the Belgian National Anthem.

Beauty of sound evidently cannot be denied to this 'Lullaby.' The question, however, that interests us is, whether the piece is real art. Time of course will answer that. For the rest, it being a tiny exception opening no path for a patriotic school of composition, we may safely say that true and profound music will not undergo in France any patriotic invasion. Thus, by itself and directly, patriotism will have no significant influence on the evolution of the musical tendencies in France.

II.—THE ELIMINATION OF TEUTONIC MUSIC.

Though of itself not a lasting influence, patriotism has nevertheless given a mighty impulse to certain other tendencies which are destined to mould the basis of modern French music. The first of these tendencies—the complete ostracism of German music from French programmes—constitutes the second factor of our study. A retrospective glance at the musical performances in France during recent pre-war years reveals a rapidly swelling flood of German music. A Beethoven Symphony and at least two Wagner fragments were the *sine qua non* of any serious symphonic concert programme. Along with these great masters, modern German composers like Richard Strauss, Humperdinck, Mahler and others had also an ever-increasing share in the task of pleasing the French public, very often in spite of itself. The national Opéra did only due justice by giving at least two Wagner representations per week. The 'Salome' of Richard Strauss had already been warmly applauded, and it was stated that the 'Rosenkavalier' of this composer was under rehearsal for the ensuing winter. Hardly had the extraordinary 'Parsifal' series come to a relative *rallentando*, when the Anglo-American Opera Company (Boston and Covent Garden combined) announced, along with some modern Italian pieces of doubtful value, an extraordinary Wagner series, interpreted by some of the German Opera stars under the direction of the Leipzig masters Felix Weingartner and Arthur Nikisch. Their 'Parsifal' was an utter failure. On the contrary the 'Mastersingers of Nürnberg' and 'Tristan' were performed with wonderful skill and deep feeling. To this sweeping German musical invasion, great French masters of the calibre of Berlioz, Franck, Lalo, Chabrier, Chausson and others, had only a pure genius to oppose. They lacked the industrial organization of the Germans, who flooded the world market with good and accessible editions of classic and modern music, and who dazzled the French public by ingeniously exploiting the splendour that justly surrounds names like Bayreuth, Dresden, Leipsic. The imposing political and military situation of the German Empire was naturally of great help in facilitating the musical Germanization of the world. Under this colossal pressure, the rising French composers were not happier than their predecessors in pushing their way through. State regulations ordain the compulsory performance of a certain

number of works of living French musicians at the Paris Opéra and at subsidised concerts. This limitation was kept strictly at its minimum, to the utmost desolation of all talented young men who dared aim at a great creative career. Men like Ravel, Dupont (who died young, in August, 1914), Florent Schmitt, and Paul Dukas, were relegated to concerts given with limited resources. Even M. Debussy had to offer his latest works at Saturday night performances of a rather intimate character. This saturated atmosphere had to be cleared. The case was almost hopeless until the War broke out. And then under the auspices of M. Saint-Saëns, whose vehement anti-German articles published in the *Echo de Paris* exercised great influence on music-teachers and the popular mind, what in time of peace seemed an utter impossibility was turned into an accomplished fact. From that time onwards in France we have heard no German music whatever. Bach, Mozart, Beethoven, Wagner are rigorously excluded from all programmes. Is the fact justifiable? Should it be approved? These are questions not to be answered as yet. The point that highly interests our study is that much good and bad music rushed in to fill up the enormous gaps left by the wholesale elimination of the voluminous German musical literature. We had, therefore, the chance of coming into closer contact with the modern French school. We thus appreciated its intrinsic qualities and its evolutionary tendencies. Such an intimate communion of the French soul with its pure creations awakened in all minds the very simple notion that music is the joyful or sad, amorous or distressed cry of a nation, and through it of humanity at large. That, consequently, it springs up from the innermost recesses of man's soul. It therefore gushes forth in forms that originally responded to the outburst of popular feeling whether in dance, in mourning, or in prayer. In fact, all the various forms of our classic and modern musical language evolved from the motet or the madrigal. The real sources of sincere music thus clearly set before our eyes, all attempts that try to implant in a national structure musical tissues whose roots lie far away under different skies, are destined to fail or to flourish only temporarily. The recent history of music affords us a very conclusive example. A group of first-rate masters tried, more or less consciously, to acclimatize German music in Russia. Their effort failed utterly under the pressure of the genius of Moussorgsky and Borodin, whose music reflects the endless Steppes, the shores of the Volga, the naive gaiety and the deep religious feeling of the Russian people. Could any German musician offer to the melancholy and passionate Slav the wild Polovtsian Dances of 'Prince Igor'? This psychological truth, being of a universal character, can equally be applied to the case at hand. Could German music satisfy wholly and permanently the French soul? M. Debussy answers the question. In a short article in the *Intransigent* entitled 'Finally alone!' he says:

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We know that music will soon take up again her magnificent consoling task interrupted by this War. We think even that she will come out of this fire-ordeal purer, stronger, and brighter. The fortune of our arms must have its immediate echo in the next chapter of our history of art. We must finally understand that victory brings a necessary liberation to the French musical conscience.

For many a year I continually preached that for a century and a-half we have been faithless to the musical tradition of our race. It is true that people have often mystified the public by offering as pure French traditions any tendency in fashion that could claim no right to this beautiful title. By veiling and hampering the fine blossoms of our art's genealogical tree how many parasitic vegetations have misled the careless observer! Our indulgence for the naturalised has gone beyond limits.

In fact, since Rameau, we have no more a purely French tradition. His death broke Ariadne's thread that led us into the labyrinth of the past. We have since stopped cultivating our garden, and welcomed, on the contrary, the travelling-merchants of the whole world. We respectfully listened to their idle talk, and bought their cheap stuff. We felt ashamed of our most precious qualities as soon as they contrived to smile at them. We offered excuses to the universe to justify our liking of buoyant clarity, and raised anthems to profundity. We adopted writing processes that are most contrary to our spirit, excesses of language by no means compatible with our thought. We tolerated the overcharges of orchestra, the torture of forms, the uncouth luxury, and the shrill colours, and we were very nearly signing some more suspect naturalizations when the cannon claimed the word.

Let us learn how to understand its brutal eloquence. On the day that all the virtues of our race are exalted, victory must render to the artists the sense of the purity and the nobility of French blood. We have got to conquer a whole intellectual province. That is why, at the moment that destiny turns the page, music must be patient and meditative before she breaks the moving silence that will follow the explosion of the last shell.

We have here the apology of one of the great masters of our day. M. Debussy confesses that French musicians have been faithless to their tradition. He furthermore urges them to turn to the French folklore and musical tradition, that eternal and true mother of inspiration. First of all, he and his school will sincerely try to shift the trend of their creative evolution into the proper line so neatly projected by himself. The task is evidently very hard after a secular deviation that offered to the world so many beautiful works. But a fair trial will doubtless set on the true and right track those of the rising artists who have not as yet found their way towards the realization of their creative selves. This effort will soon be seconded by others pushing on in the same direction. And the universal tendency will finally be in tune with the sound and true principles so vigorously ushered in by the artistic and didactic influence of M. Vincent d'Indy and his school. The best critics are not fighting this trend of French music. M. Pierre Lalo has for years been pointing out to musicians the error of their snobism. He has not missed the occasion to drive the point home again. Writing in the *Temps*, he says:

What will be in France, after the end of this war, the tendencies and the destinies of musical art? After such a formidable commotion that shall have embraced the whole nation down to the most intimate depths of its being, there will be in music, as everywhere else, a

great transformation. Life and spirit will not be what they were formerly; we shall no more be what we have been; we are no more so already. In the face of the enemy,—his race, his culture, and his force organized against us for our ruin and reduction into servitude,—considering the unprecedented gravity of the day's events, there is none of us that has not felt more or less clearly the need and the duty to bring to life in himself the national sense in all its fullness; to understand and love better the ideas and the feelings that are purely of French essence; to free, to deliver them of strange manners of thinking and feeling as well as of those decadent affectations under which we had left them to die. There is none of us that has not already felt these dead fruits break off and fall away. What other fruits, bred on the best of our sap, shall to-morrow supplant the former? It is impossible not to think of it, not to be busy with it, and not to prepare the future. It is a kind of large test of conscience of the whole nation, a test out of which new France will spring. Music must also participate in it.

Developing his thesis M. Pierre Lalo dwells on the existence of French music, its clarity, its sobriety, its vividness, its sense of order, of measure and of proportion; its grandeur without emphasis, its sensibility, its precision of form. He traces the popular origin of this music, and follows its evolution through the centuries. He then examines the results of German influence, and ends by showing its gradual elimination.

It is very probable, indeed, that the period of Wagner-imitation, already drawing close to its end, will soon disappear, and that Wagner's influence will subside in the general measure in which a man of genius has any bearing on the historical development of art. What interests us is the fact that, whether under the spur of patriotism or that of fatal evolution of art, or under both, musical France is conscious of her wanderings of the last years and of the right path to follow. This path,—as already indicated, and avowed unanimously by those who to-day create music and musicians in France,—leads to a close contact with pure French folk-lore and musical tradition, and thence to a great Music that shall reflect a splendid past and a glorious present.

III.—THE INFLUENCE OF RUSSIAN MUSIC.

The third factor of influence on French music is of foreign origin. Though working slowly for perhaps a score of years, the influence of the Russian school has become obvious during the last few years. It is therefore previous to the outbreak of the War. But curious to note, it coincides with the intimacy of political and social relations between Russia and France. Drawing from this intimacy the certainty of a pressured manifold success, the Russian ballets year after year flooded Paris programmes with their old and new musical and decorative exhibitions. The fantastic lines and the extravagant colour-combinations of decorative painters such as Leo Bakst and others had an immediate effect upon the corresponding art in France. 'High-life' fashion could by no means resist such an invasion. It yielded thoroughly, and we beheld toilets of unspeakable colour-blending, of amusing lines, and of ultra-Oriental loose swing. These Russian elements were easily perceivable in French life.

But the musical penetration of Russian influence is not so easily perceptible, and needs for its discovery close acquaintanceship with the latest French music. It has not as yet taken any form, but flickers like an *ignis fatuus*. We can, nevertheless, observe the Russian influence if we look where it is at work. Though in a veiled way, we see it in the flow and the rhythm of melodic line. The delicate French melody—slightly tending to half-conscious sentimentality—is tempered by the sober and monotonous note of Slav melancholy. On the other hand, the light and elegant orchestrating spirit of the French is considerably tinted by brilliant Rimsky-Korsakov-like tinkling infusions. The positively set out musical ideas and phrases that so faithfully reflect the rationalistic essence of French mind, absorb slowly the loose easy-going bent of Oriental imagination. Even the latest over-complicated tendencies of some living Russian masters found imitators and expounders in France.

Up to this point the Russian influence has been working in a positive way, but it is interesting to observe that it is also acting in a negative or destructive way. To understand this point, we must first settle another matter seemingly foreign to our subject but essentially homogeneous with it. Russians, in spite of their pretensions, have not been able to create a purely Russian architectural style. Most of the fundamental elements of their civilization, their architecture and their religious music at least, are of Byzantine or Greek origin. These extraneous elements, along with others purely local, were adapted into the organized whole that forms the Russian civilization of to-day. But Russia could not do more. Its music has been evolved in a rather haphazard way by masters of incontestable genius. Yet there is lacking in this music an architecture that would make it a living monument, reflecting an organized society, in the way German or French communities are reflected by their respective music. Instead of attempting to construct this monument Russian masters seem to prefer free and adventurous flights to Arabian or Chinese magic gardens, and to create works on fantastic subjects and intents that have nothing whatever to do with the Russian soul. We have thus, instead of a monument erected on the hearth of Russian tradition and feeling, numberless single stones, some of which, beautifully carved,—but in crooked lines,—lead us to Bagdad, China, and wherenot. Whither elsewhere will Russian music move? We do not know. But we clearly see one fact, that this diluting process is felt in France. The Russian free and incoherent style attracts many composers, because it demands from them no previous study of French tradition, of literary subjects, of history, or of native art-work that would bring them in tune with the genius of the race, and perhaps add one more beautiful marble to the already erected monument of French music. In this direction Russian music is exercising a negative influence on French musical tendencies. This War, excluding for

a time German music and bringing in abundant Russian works, will surely strengthen the influence of the latter; but it may be hoped that the French, lovers as they are of system and proportion, will not be misled by the negative influence of the Russians, and that, profiting from what this young and vigorous school can give them, will go on cultivating their own garden.

IV.—ORIENTAL INFLUENCE.

The fourth factor of our study is of very recent origin, and stands almost isolated among other movements. It has not perhaps as yet the continuity necessary for any single fact to mark a tendency. It can however become one. I will therefore treat it under this suspensive condition. If classified, it may constitute one of the many radial deviations of French music. It consists in the fact that certain French masters choose an Oriental subject for their music, and desiring to be fair and true to this subject, they either live in the environment and collect the proper motives or they adapt to it their own more or less flexible inspiration. Many years ago, M. Saint-Saëns in his 'Samson and Delilah' had, quite successfully, tried this grafting experiment. Others have done so later. M. Rabaud gave us recently the latest example in the 'Marouf.' The work enjoyed a fair success, and is actually on the stage. It surely constitutes a characteristic fact and will have an after-effect. Some of the younger composers are also working on similar lines, and occasionally this tendency is decidedly marked. I cannot help associating this new phase of French music with the development of the African colonial policy of France. The contact of African elements is most clearly seen in contemporary French sculpture and still more in painting. Every year's Art Exposition offers us more and more works, inspired by the Oriental and especially by the North African world. Along with the other representatives of French civilization, investigating the various sides of the newly conquered colonies, the French artists try to feel these new landscapes, to observe human and animal structure and all that an artist's eye can catch. Similarly, M. Saint-Saëns has written his 'Algerian Suite' and M. Rabaud in his 'Marouf' dealt with Egyptian fairy-tale. There is taking place as in past epochs of history a general and mutual permeation between conqueror and conquered or, in modern terms, between civilizer and those being civilized. The French soldier conquers these new lands. Behind him the miner digs out the precious metal and the capitalist hastes to invest his money. The painter is taken by new colours and interesting lines. The sculptor is drawn by the bronzed bodies that freely move around or lie in neglectful pose. The composer retains melodies, rhythms and tones new to European ears, and, when at home, weaves them into harmonic tissue, and thus the main current of French music is constantly enriched by these side-streams. We have seen in the foregoing paragraphs that, until the War broke

out, French music, though strong and gushing, was itself a side-stream to the flood of Teutonic music.

In this article I have tried to show that the innumerable trenches dug out to stop the German invasion will also keep back the rush of the German musical flood, and to indicate in what direction the liberated French music may flow, and I have exposed the foreign elements of influence in their particular contact with French composition.

It may be the object of another article to study the universal eastward expansion of music: in other words, to treat what in recent terminology is called 'Orientalism in Music.'

Paris, July, 1915.

Occasional Notes.

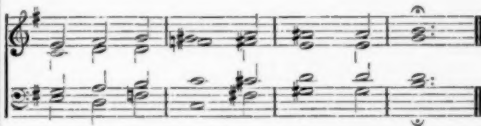
WAR TIME ECONOMY. The withdrawal of the Treasury grants given for many years to the Royal Academy of Music (£500), the Royal College of Music (£500), and the Royal Irish Academy of Music (£300) has occasioned some commotion in the quarters concerned.

Mr. Pat O'Brien, M.P., raised the question in the House of Commons on December 13, but all in vain. Sir Charles Stanford writes to *The Times* (December 18) a long and strong letter of protest. We are afraid, however, that the general public will not be roused to feel very strongly on the subject. The R.A.M. and the R.C.M. cannot claim to be dependent on this amount, which is small in relation to their whole income from scholarships and other sources. The case of the Irish Academy is different. This very deserving institution has been disastrously crippled. Let us hope that in peace times there will be a great revulsion of feeling in favour of liberal encouragement of the Art that helps to make life worth living, and which during war time is affording so much inspiration and solace to innumerable persons.

Mr. Havergal Brian, in writing of the terrible Teutonic tendencies of the German Yoke! our text-books, exclaims: 'Surely it is time we threw off the German musical yoke!' But surely also we should let the Germans have shells galore. With a fine disregard of consistency of metaphor Mr. Brian asks the 'English [why not the Scottish, &c.?] musical profession to rise up and strangle it' (that is, of course, the yoke). An interesting operation.

AMATEUR HYMN-TUNES. While there have been a few good clerical composers, they are hopelessly outnumbered by others who are untaught. A Lancashire paper recently published a hymn-tune written by a local vicar which bristles with grammatical errors of the most elementary description. Moreover, the melody is reminiscent in every bar,—and reminiscent, too, of the worst of models. The publication of the tune called forth a long letter of protest from a local musician, who dissected the poor bantling without much. A solitary champion entered the lists on behalf of the reverend composer, but as he began by admitting his ignorance of matters musical, the critic found him, like the tune, an easy prey. If clergymen choose to spend their leisure in composition, no one can complain. But a protest is called for when, as in

this case, the results are thrust upon local congregations and choirs. Cobblers have on occasion been known to lay aside their last to good purpose; but, generally speaking, they are more useful when they stick to it. Here is a line from a Vesper hymn recently offered us by a clergyman:



The letter accompanying the copy of the 'music' said:

The enclosed hymns with tunes have been used in our Church and *with some pleasure*. They are original compositions [we agree], and I am anxious to know if they could find a wider circulation. . . . Would you kindly let me know on what terms you would take them?

We suspected a practical joke, but inquiry proved the innocence of the ungifted composer.

ANSWERS
TO
CORRESPONDENTS.

Occasionally there is a gleam of unconscious humour combined with colossal ignorance in the 'Answers to Correspondents' department of some of our journals. In a recent issue of a well-known Irish weekly magazine the editor, in reply to a query as to the spot-cash value of a copy of Ward's Cantos—the famous Roman Catholic controversial pamphlet, also known as 'England's Reformation,' written over two hundred years ago—thus unburthens himself:

I do not know of Ward's Cantos, but, I fear, old music of this class would fetch little or nothing. Old music books are sold for a few pence at second-hand book shops in Dublin.

Evidently the Irish editor had a vague idea that Ward's Cantos was an old music book!

From the *Daily Telegraph* of December 18:

TOO MANY VARIATIONS.

From an account of last Monday's Philharmonic concert: 'It remains only to notice César Franck's "Symphonic Variations," in which the solo part was cleverly played by Mr. "Symphonic Variations," in which the preciation of the music which its merits deserve.'

The *Telegraph* adds amiably:

It remains only to congratulate both the unknown pianist and the unknown printer.

The following paragraph from the *Church Times* is an interesting contribution to the controversy on the use of folk-songs in churches:

Our correspondents who have deprecated the singing of the hymn 'God that madest earth and heaven' to the old Welsh melody 'Ar Hyd y Nos' seem to be unaware that the words were actually written for the music. The story is that Heber was staying at a house on the borders of Flintshire where a harpist was kept, as in the Highlands a piper is kept by great families. The harpist was playing the melody in the hall one evening, and Heber retired to a corner and wrote the first stanza of the hymn to be sung to it. The second stanza is not, of course, Heber's, but was added by Archbishop Whately.

Musical News has a leading article entitled, 'Stop Nomenclature.' Why should we?

LA GUERRE DES BOUFFONS.

BY JEFFREY PULVER.

There are many matters for which much space cannot be spared in our works of reference and of musical history, but which, nevertheless, are often instructive and sometimes entertaining. One of these subjects is the pamphlet-war that was waged in France at the middle of the 18th century,—a bloodless contest that may serve very well to illustrate the methods of argument and the manner of thought prevailing at the period,—and that shows us something new, too, in the characters of many otherwise well-known personages. In order to win a clear outlook over the facts connected with this squabble it will be well to make ourselves acquainted with a few preliminaries. The representatives of Rameau and Lully had been at loggerheads for some time. Lully had developed a style of composition quite in keeping with the demands of his time; it was not long before this style was looked upon by his adherents as the germ of a future school of composition, typically French because it was the outcome of French thought and satisfied French taste. Rameau, viewed from a disinterested point of view and at a distance, may be said to have reached the culmination of this tendency. But the good Lullistes were tremendously offended—or affected to be—at the innovations with which Rameau sought to express his musical thought, and to bring French music up-to-date. This petty war of the frogs and mice was to give two of the keenest pamphleteers of the time the opportunity for breaking a few spears in their own interests. And as great wars are often to be traced back to trivial affairs that had themselves no direct bearing upon the cause at issue, so can the Guerre des Bouffons be said to have commenced with what was perhaps an innocently-intended writing of Grimm's on a work of the Lully school. This was the 'Lettre de M. Grimm sur "Omphale,"' tragédie lyrique reprise par l'Académie royale de musique le 14 janvier, 1752. This opera of Destouches's, first performed in 1701, was now repeated for the fourth time, and it supplied Grimm with the excuse for a fulsome praising of the Italian music at the expense of the French. The encyclopædist had already made the acquaintance of the Italian opera in Germany, and his friendship with Rousseau in Paris could have had no other effect than to strengthen his predilections. At the same time he did full justice to Rameau's genius, and it is possible that the 'Omphale' pamphlet would have passed into oblivion had not others been all too ready to follow up the quest. As Pougin says, the 'Lettre' raised 'un bruit du diable,' and replies were immediately forthcoming. Grimm, nothing loth, answered in kind. But although, as I have said, Grimm admitted Rameau's genius, there was ever little love lost between the composer and the encyclopædist; and Rameau later on lost no opportunity to attack the musical articles in their ambitious work. Diderot, Grimm, and Rousseau formed the nucleus of the party that became gradually more embittered against the French music. Indeed, many years later, when Burney visited Diderot, he heard Mademoiselle Diderot play on the harpsichord, and 'though I had the pleasure of hearing her for several hours, not a single French composition was played by her the whole time, all was Italian or German; hence it will not be difficult to form a judgment of M. Diderot's taste in music.' There can be no doubt that the taste of both Grimm and Diderot was influenced very largely by that Don Quixote of music, Jean-Jacques Rousseau; and this knight-errant of Italian music, perhaps the most pathetically amusing character in musical history, suffered no greater

penalty than the results of being taken seriously. While Grimm was defending himself against the attacks called forth by his first letter, Jean-Jacques mounted his musical Rosinante and hurled himself into the fray. His first action in the war was his 'Lettre à M. Grimm au sujet des Remarques ajoutées à sa lettre sur "Omphale"' (Paris, 1752, 29 pp. in octavo). Here we find Rousseau's first attacks on the French music, and it will not be difficult to find reasons for his hatred. His musical education was, to say the least of it, very poor and superficial; he disliked the Rameau harmonies simply because he could not fathom them; as soon as other parts were added to the melody he lost the melody; from Rousseau's point of view the French productions were too 'scientific.' Rameau was a physicist whose poor Jean-Jacques tried hard to master; Rousseau was an ambitious dreamer as far as music was concerned, and failed utterly to assimilate the scientific basis of the art he loved so much. All these things combined to set him against a style that was obviously far above his head. He was reduced to the necessity of finding Rameau 'poor at invention,' with 'more facility than fecundity,' possessing 'plus de savoir que de génie, ou du moins du génie étouffé par trop de savoir,' and it was just this 'trop de savoir' that worried Jean-Jacques most. His letter goes on to vilify operatic and orchestral matters, his words sometimes dictated by blind hatred of the man, sometimes by sheer ignorance; and here and there we find remarks based upon great truths. How finely he warms up to his task!

All these imitations, these *double dessins*, these *basses contraintes*, these *contre-fugues*, are nothing but deformed monsters, monuments to bad taste which should be relegated to the cloisters to find there their last *asile*.

The directors of the French Opéra must have been amused or enraged when they read:

Crescendo, diminuendo, &c., according to the demands of good taste; a grasping of the spirit of the accompaniment to allow the voices to sound and to support them, are all arts cultivated in every orchestra in the world except in that of our Opéra. . . . I say that M. Rameau has abused this orchestra . . . he has written his accompaniments so confused, so *chargés*, so frequent:

circumstances that help to 'make the orchestra, since it is always playing, miss its effect'; a finding that would sound well to the ears of any student of Italian music in the Monteverdian period. But it is when he speaks of technical effects that this fine knight fentres his greatest spear:

Concerning *contre-fugues*, *double fugues*, *fugues renversées*, *basses contraintes*, and other difficult foolery that the ear cannot suffer and that reason cannot justify, these are evidently the remnants of barbarism and bad taste, *qui ne subsistent, comme les portails de nos églises gothiques, que pour la honte de ceux qui ont eu la patience de les faire*.

This was the sort of man who entered the lists at the head of the Italian party. Thus matters stood in the summer of 1752. But Lullistes and Rameauists both saw that a greater danger threatened them than the pamphlets of Grimm and Rousseau. These were but the forerunners, the skirmishers of the war. The arrival of an Italian party of singers quickly drove the rival factions in the French camp together for mutual support and protection, for they were soon to be called upon to defend themselves against a more formidable foe in a wider battlefield.

In 1752 Manelli and Anna Tonelli brought a company of light *intermède* singers—including Lazzari, Cosini, Guerrieri, and the Mesdames Lazzari and

Rossi—to Paris, and, obtaining the authorisation of the King, opened a season of *intermezzi* at the Opéra. These light, and for the most part comic, works soon obtained for them the name of 'Bouffonistes,' a name easily understood when we remember De Felice's definition of 'Bouffon' to be 'Comedien, farceur . . . a performer of *plaisanteries* . . . quodlibets to raise a laugh.' This name clung to the comic opera of Paris for a very long time, and the Italian theatre there went by the nickname of 'Les Bouffes' until 1830 (Pougin, 'Dictionnaire du Théâtre,' 1885). The first appearance of this company was made on August 1, 1752, in 'La Serva Padrona' of Pergolesi. This was not the first performance of the intermezzo in Paris; it had been heard in 1746 (October 4) at the Hôtel de Bourgogne, when it achieved 'a mere *succès d'estime*' (E. J. Dent in 'Grove'), the *Mercur de France* reporting 'La musique en a été trouvée excellente; elle est d'un Auteur ultramontain, mort fort jeune.' But when the work was re-introduced by the Bouffons in 1752 its success was complete; indeed, the Italian party in the Opéra knew no bounds to their admiration. It was, as Mr. E. J. Dent says, 'regarded, for some reason, as the type of all Italian music,' and 'Pergolesi's reputation in later times depended almost entirely on "La Serva Padrona." Burney tells us that the *intermède* was given between the Acts of Lully's 'Acis and Galatea,' and also that 'the performance made so many proselytes to Italian music that the friends of Rameau and the national opera took the alarm.' This was indeed the signal for open hostilities. Artistic Paris divided itself into two camps. Madame de Pompadour immediately espoused the French cause, and the King could do nothing but agree with her. Their faction gathered under and near the King's box in the Opéra, and became known as the 'Coin du Roi.' The Italian party, supported by the Queen, collected their forces under her box and were known as the 'Coin de la Reine,' a circumstance that caused the war to be called frequently 'La Guerre des Coins' (the War of the Corners: i.e., 'King's Corner' and 'The Corner of the Queen'). The French were, as Rousseau says, 'most powerful, most numerous, composed of the great, the rich, and the ladies'; the Italians were 'more alert, prouder, more enthusiastic, recruited from the ranks of the talented, the true connoisseurs, and the men of genius.' And these two parties took the field as seriously and as determinedly as if the overthrow of a State were involved.

(To be continued.)

Church and Organ Music.

DR. ROTHAM ON ANTHEMS.

The Anthem is one of England's few contributions to musical form. We may adapt Touchstone's remark, and say it is 'a small thing, but our own.' Appropriately, it owes its origin partly to our national love of compromise. 'Item,' says Elizabeth,* condescending for a few moments from high politics to religion and art, 'Because in divers collegiate and also some parish churches heretofore there have been livings appointed for the maintenance of men and children to use singing in the church, by means whereof the laudable science of music has been had in estimation, and preserved in knowledge; the

Queen's majesty neither meaning . . . ' in brief, the Queen's majesty has no desire to interfere unduly with these choral foundations on the one hand, and on the other cannot allow the singers to overdo things so that the common prayer is unintelligible to the people; keep your choirs, then, but in the common prayer use only a modest and distinct song. Still, for the comforting of such as delight in music, you may, at the beginning or end of common prayer, sing a hymn or such like song, 'in the best sort of melody and music that may be conveniently devised.' Hence these anthems. Considering the huge store of works in this form, and the fact that this store contains some of the finest music of most of our great composers of the past, the literature of the subject is not large. Many less important musical matters are honoured with volumes, while the anthem has to be content chiefly with dictionary articles and lectures at Church and other congresses. For this reason, Dr. Rootham's pamphlet^{*} on the subject is particularly welcome.

Its opening pages contain a good deal of valuable historical information, drawn from sources not easily accessible to the average church musician, and presented in an interesting manner. The greater part of the paper, however, is devoted to more practical considerations, such as the differences between good and bad anthems, and comments on some fine specimens of the older school.

The need for some critical winnowing process was never so great as it is to-day. The anthem has long since broken from the narrow bounds imposed by the rubric. Ordered to be used 'in quires and places where they sing,' it is now also a regular feature in places where—let us say, in other places. If the ambitions of these latter were in keeping with their limited resources, all might yet be well. But they are anxious to produce the maximum of effect with the minimum of trouble: the choir must be pleased and interested, and the leading members thereof provided with a nice little solo; while the music must be of the type to make an instant appeal to a not very exacting congregation. These requirements have been only too generously met, with the result that in the ears of many church musicians the word 'anthem' is in danger of becoming a synonym for 'shoddy' and 'meretricious.'

'Now can we formulate any test or tests that will differentiate the noblest type of anthem from that which is commonplace or bad?' asks Dr. Rootham, and then proceeds to answer:

'Most people who have thought about the matter are agreed that such differentiation is necessary. Let us apply the same reasoning which we use with regard to any other form of composition that has to do with the setting of words to music.

'The true composer, first of all, will choose words which have strength and meaning for us human beings; and in doing so he must feel that he has the necessary literary training and musical gifts which will enable him, in the first place, fully to grasp the spirit and rhythm of the words, and next, by means of his music, to intensify their meaning.'

No one will complain that this test is too severe, but even a casual inspection of the enormous output of to-day will show that many of the composers appear to have quite other things in their mind when they fall to work.

Dr. Rootham gives a long extract from Purcell's five-part 'Remember not, Lord, our offences' as

* Injunctions of 1559

* 'Anthems.' By Cyril Bradley Rootham, Church Music Society, Occasional Papers No. 7. Humphrey Milford, Amen Corner, E.C.

containing what most modern anthems do not,—melodic interest in all the voice-parts.

He might have gone on to point out that the organ is largely responsible for present-day deficiencies in this respect. Clever harmonists are cheap to-day. It is a fatally easy thing to take a series of straightforward phrases, throw them alternately to tenors and trebles, and altos and basses (in octaves), add a simple fugal exposition in order to show that you do not forget you are writing Church music, and serve up with a harmonically spicy and brilliantly-written organ part. Unfortunately, thanks to this organ part, such methods produce results far more effective than they deserve. It may be said that when this is so, the end justifies the means. It would if the composer called his work an organ solo, with voice parts *ad libitum*. But the anthem is a vocal form; vocal music with the centre of interest elsewhere than in the voice parts is an anomaly.

An archiepiscopal edict that for twelve months no choir should sing any but unaccompanied anthems would be of enormous benefit to choirs, organists, and composers. The first would find themselves compelled to sing, the second would learn how blessed (and difficult) a thing it is to keep their fingers off the keys, and the third would begin to think voice parts instead of in orchestral or keyboard terms. Nor would the gain be confined to these active agents alone; it would extend to the congregation, for as Dr. Rootham says: 'to be able to write real and not sham voice parts, and to be able to hear them when they are sung, implies education both in the composer and the listener.' If the man in the pew finds polyphony dull, it is because he has not been accustomed to listen to anything but music in which the interest is melodic or harmonic.

In his survey of notable anthems, Dr. Rootham naturally confines himself chiefly to the work of the 16th and early 17th century composers, not because there has been any lack of fine anthems of later date, but because in that period the climax of pure vocal music was reached. Age is no drawback to the best works of that time, since, as the author well says, 'a fine anthem, like any other piece of music which serves to intensify noble words, is never out of date.'

He utters a necessary warning in pointing out that the interpretation of this old polyphonic music needs special study. Especially important is it to remember that the works of Tallis, Byrd, and Gibbons were published without bars. To take a modern edition of this music, and regard the bars provided by the editors as meaning what they mean in modern music, is to run the risk of presenting a rhythmical travesty of the original. Some knowledge of the Modal system is also essential.

Dr. Rootham puts in a strong plea for more frequent hearing of Purcell's best anthems. How many did he write? The question would be far more useful for examination purposes than the frequent demand for the correct notation of the chromatic scale. It would almost certainly 'stump' most examinees. We can figure such an one, on his way home, asking himself, 'How many *did* he write?' There are the Funeral Sentences, the Responses and Litany, the Bell Anthem (I don't know its other title) . . . There *must* be several more. I expect he wrote a dozen or two, at least. Arrived home, he takes down his Grove, and is surprised to find in round figures a list of seventy! Granted that Purcell is generally at his best in secular work, and that not a few of his anthems are spoiled by the intrusion of some triviality—generally by way of interlude—there must surely remain a far greater number of worthy specimens than the handful known to our choirs.

An extract of forty-four bars from Battishill's 'O Lord, look down from Heaven' should draw attention to a very fine piece of vocal writing, strong and dramatic, with a most impressive close.

The author ends his survey with the early Victorian writers, and concludes by expressing a wish that 'all, and not merely a few, of the most earnest and best-equipped composers of our day would imitate their illustrious brothers of the 16th and 17th centuries, and enrich the churches as well as the concert-rooms of their own country with works of lasting merit.'

Dr. Rootham's admirable paper should be read by all who have to do with the choice and performance of anthems.

DR. FRERE ON CHURCH MUSIC.

On November 27, before a meeting of the Bradford and District Association of Organists and Choirmasters, Dr. W. H. Frere, of Mirfield, gave an address on 'A reconsideration of some of our habits.' He pleaded for a better balance between the musical and non-musical part of our services, and pointed out that while there were practical reasons for intoning rather than reading or speaking in cathedrals and other large buildings, these reasons did not exist in the ordinary parish church. There was need for greater simplicity in our church services, and at present we seemed unable to appreciate the value of an occasional silence, both from a devotional and an artistic point of view. There was a need, too, for a more frequent use of unaccompanied singing. He suggested that both choirs and congregations would benefit, and services gain as a whole, if the artistic side of the anthem were more developed, and a larger share of the service proper made congregational.

The vicar of Bradford said that after the War a large number of their fellow-churchmen would come home, and having while away been accustomed to simple services in which they could join, they would demand a greater share in their church services than they had been allowed hitherto. That demand must be met.

MR. W. MANN DYSON: FIFTY YEARS' SERVICE AT WORCESTER.

On November 22, Mr. W. Mann Dyson attained his jubilee as a lay-clerk (tenor) of Worcester Cathedral. Mr. Dyson came from Huddersfield, where he sang as a boy treble, and later as an alto and then as a tenor in the choir of the Church of St. John, during the time Dr. (now Sir Walter) Parratt was organist. Amongst his activities at Worcester he conducted the Worcester Musical Society. He also conducted for five years a Society at Moreton, and the Malvern Wells Glee Society. One of Sir Edward Elgar's most beautiful part-songs, 'The Fountain,' is inscribed to him. Mr. Dyson has two sons in the profession, Mr. W. B. Dyson, a violinist, and Mr. Edgar Dyson, who is an alto in Southwark Cathedral choir.

In the course of an interesting letter he sends us, Mr. Dyson, in allusion to his long service says:

'They have been fifty very happy years. Worcester has been a splendid friend to me for health,—indeed, though not a strong man when I came, I have not had a day's illness—except colds—since I came. For this I am very grateful.'

Mr. Dyson's grandfather was parish clerk at Huddersfield, and in his day was famous as an alto singer in Lancashire and Yorkshire. It was his custom after giving out the anthem from his place in the pulpit—a three-decker, in which he occupied the lower seat—to walk up to the choir gallery at the west end and sing the solo or take part in the anthem.

At the annual meeting of the Worcester Society for the Relief of Clergymen's Widows and Orphans the prospects of the Three Choirs Festival, so far as Worcester was concerned, were discussed. The Dean of Worcester expressed the opinion that there was no likelihood of the Festival being resumed in its usual form, because after the War a sufficient number of persons would not be in a position to advance the requisite amount of money to meet expenses. When the Festival was resumed it might be necessary to work it on a new scale.

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ST. MARY ABBOT'S, KENSINGTON.

Mr. F. G. Shuttleworth, formerly organist at St. Nicholas Cole Abbey, and assistant-organist at St. Mary Abbot's, Kensington, for twenty-six years under the late Mr. Henry R. Bird, has now succeeded to the post of organist vacant through the death of Mr. Bird, and Mr. W. G. Ross has been appointed choirmaster and assistant-organist.

Two successful conferences on Church music were held at St. Mary's, Primrose Hill, on December 11 and 18. We hope to give an account in our next issue. Two more meetings will be held on January 22 and 29, the first at St. Mary's, and the second at St. Mark's, Marylebone Road.

Mr. Bertram Luard-Selby is leaving Rochester Cathedral, where he has been organist for over fifteen years, in order to take up the music mastership at Bradfield College. He remains at Rochester until March.

Mr. Harold C. Organ, organist and choirmaster of Crediton Parish Church, and music-master of the Grammar and High Schools, has enlisted in the 12th London Batt. 'The Rangers.'

Bach's 'Christmas' Oratorio (Parts 4, 5 and 6) will be sung, with full orchestra and organ, at St. Anne's, Soho, on Friday, January 7, at 8 p.m.

ORGAN RECITALS.

Mr. James H. Ledger, at Alloa Parish Church—Variations on a Russian Church melody, *Freyer*.

Mr. Percy Ramsey, at St. Barnabas, Tunbridge Wells—Sonata No. 2, *Mendelssohn*; Larghetto, *Wesley*; Marcia Festiva, *Bossi*.

Mr. F. Gostelow, at Penge Congregational Church—Toccata (Dorian), *Bach*; Sonata in A, *Borowski*; Scherzo Symphonique, *Guilmant*.

Mr. Herbert Hodge, at St. Mildred's, Bread Street—March in B flat, *Silas*. At St. Stephen's, Wallbrook—Prelude and Fugue in G, *Bach*; 'Finlandia,' *Sibelius*.

Dr. E. C. Bairstow, at Sheffield Cathedral—Prelude and Fugue in B minor, *Bach*; Légende and Scherzetto, *Viene*; Prelude, Fugue, and Variation, *Franck*; Fantasy Prelude, *Macpherson*; Elegy and Scherzo, *Bairstow*; Choral Song and Fugue, *Wesley*.

Mr. Herbert Pierce, at Union Chapel, Highbury (four recitals)—Toccata and Fugue in D minor, *Bach*; Alla Marcia, *John Ireland*; Angelus, *Tomlinson*; Evening Song, *Bairstow*.

Mr. J. R. Buffell, at St. Jude's, Liverpool—Voluntary in D, *Wesley*; Madrigal, *Lemare*; Réverie, *Sandiford Turner*.

Mr. A. M. Flack, at Holy Innocents', Hornsey—Canzona, *Wolstenholme*; Grand Chœur, No. 2, *Hollins*.

Mr. John Pullein, at Gwersyllt Parish Church—Prelude on Gibbons's 'Canterbury,' *Pullein*; 'Angelus,' *Ernest Farrar*; Meditation, *John E. West*; Rhapsody, *Gigout*. At Wrexham Parish Church—Postlude in G minor, *Stanford*; Lamentation, *Guilmant*; Rhapsody, *Harvey Grace*; Prelude on 'Carey,' *Charles Wood*.

Mr. Albert Orton, at Walton Parish Church, Liverpool—Sonata No. 2, *E. H. Thorne*.

Mr. W. W. Starmer, at St. Mark's, Woodcote—Air and Variations, and Pastoral ('L'Angelus'), *Starmer*; Concerto in D minor, *John Stanley*.

Mr. George Rathbone, at Holy Trinity, Casterton—Sonata No. 1, *Mendelssohn*; Choral Song and Fugue, *Wesley*. At Heversham Parish Church—Sonata No. 1, *Harwood*. At Carnforth Congregational Church—Intermezzo, *Hollins*; Marche Funèbre, *Tchaikovsky*.

Mr. James W. Preston, at St. George's, Gateshead—Rhapsody on Catalonian Melodies, *Gigout*; Choral Song and Fugue, *Wesley*; Etude de Concert, *Bonnet*.

Dr. A. J. Silver, at Birmingham Parish Church—Pœan, *Harwood*; Theme and Variations, *Hesse*.

Mr. Walter Wild, at Grange U.F. Church, Kilmarnock, (two recitals)—Air, Variations, and Finale, *Lyon*; Sonata in E minor, *Merkel*; Pastorale, *Rheinberger*; Violin Concerto, *Mendelssohn*, and Sonata in A, *Handel* (violin, Master Spence Malcolm).

Mr. C. E. Blyton Dobson, at Central Mission, Halifax (five recitals)—Prelude and Fugue in C, *Bach*; Benedictus, *Goss*; Custard; Meditation, *Bairstow*; Concert Overture in C, *Hollins*.

Mr. Frederick C. Thomas, at Grace Church, Brantwood, Ontario—Marche Funèbre, *Guilmant*; Overture in C minor, *Mansfield*.

Mr. W. F. Jenkins, at North Finchley Baptist Church—Cantabile, *Jongen*; Allegretto in E flat, *Wolstenholme*; Marche de Fête, *Busser*.

Mr. W. Spencer Johnson, at St. John's Cathedral, Quincy, Illinois (four recitals)—Adagio and Toccata, *Widor*; Andantino, *Franck*; Choral and Minuet, *Boellmann*; Pastel No. 1, *Karg-Elert*; Prelude and Fugue on B. A. C. H., *Liszt*; Cantilène, *Piercé*.

Dr. Orlando Mansfield, at Wilson College, Chambersburg, Pa.—Sonata No. 5, *Mendelssohn*; Pastorale in B flat, *Best*; Solemn March, *Smart*; Con Moto moderato, *Mansfield*.

Mr. Allan Brown, at Central Hall, Tooting—Sonata in B minor (first movement), *Guilmant*. At Wesleyan Church, Dartford (two recitals)—Sonata No. 4, *Mendelssohn*; Caprice, *P. J. Mansfield*. At Hutton and Shenfield Union Church (three recitals)—Overture in C, *Hollins*; Fantasia in E minor, *Silas*; Grand Chœur in D, *Guilmant*.

Mr. Harold M. Dawber, at St. George's, Stockport (four recitals)—Allegretto Scherzando, *Archer*; Suite, 'Summer Sketches,' *Lemare*; Scherzo, *Bairstow*; Fantasia, *Bach*; Prelude on 'St. Mary,' *Wood*; Sonata No. 1, *Mendelssohn*.

Mr. R. S. Parker, at St. Saviour's, Oxton—Marche Triomphale, *Guilmant*; Allegro giocoso, *Callaerts*.

Mr. J. H. W. Nesbitt, at St. Columba, Oban—Marche Militaire, *Buck*; Suite Gothique, *Boellmann*.

Mr. C. J. R. Coleman, at St. Luke's, South Kensington (two recitals)—Prelude and Fugue in C minor, *Bach*; Spring Song, *Hollins*; Fantaisie Rustique, *Wolstenholme*; Solemn March, *Smart*.

APPOINTMENTS.

Mr. W. J. Comley, organist and choirmaster, Parish Church (All Saints') and Christ's Hospital, Hertford, Herts.

Mr. Carl Oliver, organist and choirmaster, St. John's Parish Church, Hanley.

Mr. George Pym-Browning, organist and choirmaster, All Saints' Church, Blackheath.

Reviews.

Carillons of Belgium and Holland. Tower Music in the Low Countries. By William Gorham Rice. With thirty-two illustrations. Demy 8vo, pp. 232.

[John Lane.]

Colonel Gorham Rice has written a book which will be heartily welcomed by all lovers of bells and bell music.

For the ordinary reader there is much of interest, and the work will prove extremely useful to all who admire the carillonneur's art. The book is well produced, and contains many excellent illustrations, the most important of which are those of the different bell-towers—over twenty in number. A study of these should be helpful to some of our architects. How frequently, when new churches are built, do we find that the tower is not large enough to contain anything but a ring of small bells, and if there should be room for larger ones, more often than not the tower walls are not strong enough to permit of the bells being rung.

The beautiful tower of Malines is undoubtedly the finest example of a campanile in existence for the purposes of carillon use.

In England, during the past fifteen years, a great deal has been written and said about carillons by Mr. W. W. Starmer, and Colonel Rice could have chosen no better authority on which to base his statements or from which to quote freely. Indebtedness to Mr. Starmer is acknowledged in the preface.

Of course in such a work much of the information is collated, consequently there are, as might be expected, many inaccuracies which can easily be corrected in a future edition,

e.g., the number of bells contained in the carillons of the following places is not correctly given: Bruges, Mons, Diest, Courtrai, Louvain, Arnheim, and Aberdeen.

The Arnheim carillon should most certainly have been included in the list of the best carillons in Holland on p. 53.

It is interesting to note that the three most recent carillons of Holland—Flushing (33 bells), Appingedam (25 bells), and Eindhoven (25 bells) are by the well-known firm of Messrs. Taylor, of Loughborough.

The notes of the bells at Malines seem to have got mixed. The largest bell is given as G flat and the one above it as C. The interval between these two bells is one tone and not an augmented fourth. The notes of all the bells in the carillon are given in the article on Carillons in the *Musical Times* of April last.

Amongst the carillons of Great Britain, there seems to be no reason why mention should be made of the one constructed by Van Aerschoot for Boston, in 1867, as thirty-six of the bells were melted down quite sixteen years ago.

It is with feelings of sadness that we read the particulars of Termonde, Dixmude, Louvain, Nieuport, Ypres, and Dinant, for they are all utterly destroyed. Malines, up to the present, has most fortunately escaped this terrible fate, for it can be stated on the highest authority that this is the case, in spite of numerous reports which have appeared to the contrary.

Some of the expressions used by Colonel Rice require explanation, as they will not be found in any books on bells in the English language, e.g.:

Bottom swell = Sound bow
Drum = Chime barrel
Bell master = Carillonneur; &c.

The term 'Bell master' conveys no idea to the reader of the proper functions of the word carillonneur. 'Bell player' would be a better translation if we must have a word to describe something that until recently had no existence in England. 'Bell player' certainly conveys a more correct idea than 'Bell master,' or the term 'Bell ringer' so often incorrectly applied by English writers to the player of the carillon.

Regarding bell-founding, Colonel Rice is not on very safe ground. His remarks are too general to be of value, and too vague to give a correct idea of the many conditions which govern the tone and pitch of bells.

To state that the pitch of bells is determined by the diameter is not half a truth—shape and thickness are equally important, and must be taken into consideration. Pitch (number of vibrations per second) in bells of the same material, shape, and proportional thickness varies inversely as the diameter.

Nowadays, no expert bell-founder would dream of 'filing' a bell to tune it. In this country, for many years past, the tuning has been done more satisfactorily and more accurately by a vertical lathe, which is capable of turning off the finest shaving from any part of the inside of the bell. Sharpening a bell is to be deprecated, even if at all possible.

At the present time, owing to the great improvements which have been made in constructing the 'mould' for the bell, the castings are so true and exact that little adjustment is required in the tuning machine. It is impossible to cast a series of bells perfectly 'in tune' in the strict meaning of the term, the chief cause of this being the variations which take place in the cooling of the metal.

Colonel Rice quotes M. Van Aerschoot, the well-known founder of Louvain, thus: 'I cast a dozen small bells for a particular pitch I desire, and choose the best one.' This is surely too empirical a method to be of any practical value, and such a proceeding should not be necessary. As a matter of fact, if the minutest care is taken it is not necessary. Small bells are and always have been troublesome to tune, and from a practical point of view present great difficulties both as to casting and tuning, but these difficulties have been entirely overcome, and at the present time they can be tuned with greater accuracy than ever before.

In Appendix E, Colonel Rice has done excellent service in printing an English translation of the judges' report of the International Carillon Competitions which took place at Malines in August, 1910.

This report is probably the most important contribution yet written on carillon-playing. It is signed by the members of the jury:

M. Jef. Denyn, carillonneur, Malines;
Mr. W. W. Starmer, Fellow of the Royal Academy of Music, London;
M. Van Dorslaer, carillon historian, Malines;
M. J. A. de Zwaan, carillonneur, Delft;
M. Cyr. Verelst, director of the Academy of Music, Malines;

names which at once give the highest authority to such a document. The following quotations from it will show what are the cardinal requirements of a good carillonneur:

1. 'It is the task of the carillonneur to make up for the shortcomings and to hide the defects of his instrument.'
2. 'He will use the finest bells and play his melodies in the keys which will show his instrument to the best advantage.'
3. 'The carillon is not a pianoforte, neither is it a band or orchestra, therefore pieces written for such playing will have to be in most cases altered and nearly always simplified.'
4. 'Manual skill is certainly an important element, but the artistic interpretation is the greatest, the best, and the most necessary feature.'
5. 'The selection of the music is of the greatest importance,' taking into consideration 'the place which the carillon must hold as a musical instrument.'

Colonel Rice writes delightfully and enthusiastically of the carillon concerts at Malines and of the wonderful playing of M. Jef. Denyn. Of these, much has been recorded in these columns, from time to time, and there is nothing further to add to what has already appeared.

It is to be hoped that Colonel Rice will see his way to issuing another edition of his most interesting book, making the necessary alterations to bring it up to date. A little re-arrangement of the subject-matter, an index, and if possible more illustrations of bell-towers, would add greatly to its usefulness and much enhance its value as an important contribution to bell literature.

Album de Salon. No. 1. Novello Edition, 523a.

[Novello & Co., Ltd.]

Here are fourteen pieces by Russian and Polish composers. In addition to such old friends as Chopin's Valse in D flat, Rubinstein's Melody in F and Nocturne in G, there are a delightful Prelude and Mazurka by Liadov, three interesting pieces on Russian melodies by Hofmann, and other excellent items by Arensky, Tchaikovsky, Schuloff, Cui, and Glinka—a very attractive collection. The degree of difficulty, of course, varies, but is nowhere too great to prevent the book from being useful to fairly advanced players.

The Book of Hymns with Tunes. Edited by Samuel Gregory Ould, O.S.B., and William Sewell, A.R.A.M.

[London: Cary & Co.]

This hymn-book, for use in Roman Catholic Churches, is admirably edited by Dom Ould, O.S.B., and Mr. W. Sewell. It contains two hundred and seventy-six hymns, particularly well chosen, and the list of authors contains such names as Dryden, Faber, Newman, Caswall, Caddell, Bridges, Furness, Vaughan, Rawes, O'Connor, Henry, Lingard, de Montfort, and others, as well as St. Gregory, St. Bede, St. Bonaventura, St. Thomas, St. Paulinus, Rabanus, Savonarola, da Todi, Celano, Suso, St. Ambrose, Chateauroux, Fortunatus, Abelard, and Adam of St. Victor.

As to the tunes, the names of the composers are a sufficient guarantee, while many of the old-fashioned airs are retained, not merely for old times' sake, but for their genuine intrinsic worth. Thus we find melodies by Ett, Webb, Père Hermann, Crookall, Hemy, Herbert, Richardson, Nanini, Mozart, Haydn, Palestrina, Tallis, Pergolesi, Pearsall, Phillips, Rhaw, Stevenson, Wesley, Mendelssohn, and Vincent Novello; and we are also given new tunes by Sir Hubert Parry, Hollins, Somervell, Smith, John E. West, Mohr, C. H. Lloyd, Gounod, Haigh, Barrett, Mocquereau, Pothier, Palmer, and by the Editors. Dom Ould is responsible for twenty-five tunes, and Mr. W. Sewell for eighteen.

In addition to the hymns, there is an excellent Modal setting of the Missa de Angelus. The index affords a clue

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to the authors and composers, and in some cases much interesting information as to the hymns and tunes is given. It may, however, be well to point out that J. F. Wade was not the author of 'Adeste Fideles': he merely transcribed it. Dom Ould was fortunate to discover an early copy of it, dated 1750, in the Ewing Library, Glasgow. The format of the book is very handy, and the work is beautifully printed. We can strongly recommend it to Catholic choirs.

Twenty Short and Easy Pieces for the Organ. By various composers.

[Novello & Co., Ltd.]

The fact that the 'various composers' include G. J. Bennett, W. H. Bell, Percy E. Fletcher, C. H. Lloyd, Gustav Merkel, Charles Steggall, John E. West, and W. G. Wood, is a guarantee as to the quality of the contents of this volume, which should be very useful to organists of moderate technical attainments. Specially effective are West's Postlude, Lloyd's Minuet and Trio, Bell's 'Spring Song,' and pieces by Merkel.

Bach's Chorals. By Charles Sanford Terry. Part I. The Hymns and Hymn Melodies of the Passions and Oratorios.

[Cambridge: The University Press.]

Thanks to the popularity of Bach's 'Christmas' Oratorio and his settings of the 'Passion,' the chorals of which he makes such liberal use in those works have become almost as familiar to our congregations as English hymn-tunes. The origin of these old melodies has hitherto been little known, because the information concerning them has been buried in such ponderous tomes as Spitta's 'Bach.' It was a happy thought of Prof. Sanford Terry to collect and arrange such data. He deals with each of the chorals treated by Bach, gives us the origin of the words and melody, brief biographical details of the author and composer, and references to English translations of the text. German and English titles are used, the latter in the 'St. Matthew' Passion being those of the Atkins-Elgar edition (Novello). The tunes are given in their early forms, and Bach's method of use and orchestration are briefly described. A second part of this useful work of reference is promised, in which the author will treat of the chorals used in the Church cantatas and motets.

Chants de Carnaval Florentins (Canti Carnascialeschi) de l'époque de Laurent le Magnifique. Par Paul-Marie Masson, Chargé de Conférences d'Histoire de la Musique à la Faculté des Lettres de Grenoble (Institut Français de Florence).

[Paris: Maurice Senart & Cie.]

We have in the above valuable publication the musical text of the Florentine Carnival Songs of the epoch of Lorenzo the Magnificent, now issued for the first time, after the original manuscripts, with an accompaniment in short score. This work, of such importance to the musicologist, has been carefully done by M. Paul-Marie Masson, lecturer on the History of Music in the University of Grenoble, and is published in the Library of the French Institute of Florence. The text alone—music and words—is given in the present volume, but it will be followed by a second volume containing an Introduction and Notes.

There are twenty selections given in the present volume, in the old clefs, in four parts, but Prof. Masson has supplied a pianoforte setting in short score, which renders the study of each piece comparatively easy. Lorenzo de' Medici is the author of the first two part-songs, 'Canto di poveri' and 'Canto delle rivenditori,' but the composer of both is unknown. Niccolò Machiavelli is responsible for the words of 'Canto de' diavoli'—composer unknown. The fourth item, 'Canto de' Giudei' (words by Battista dell' Ottomai), is of exceptional interest, as it was composed by Alexander Coppinus, and in it is seen a glimmer of polyphonic writing. Probably the fifth piece is also by the same composer, though his name only appears as 'Maestro Alexander.' The fourteenth item, 'Trionfo de' diavoli,' is

by Alexander Coppinus, and so is No. 19, 'Canto di lanzi cozzoni' (words by Guglielmo detto il Giuggiola), a dainty piece of writing in G minor.

A Treasury of Catholic Song. 'Comprising some two hundred hymns from Catholic sources old and new. Gathered, edited, and allotted to fitting tunes for congregational use.' By Sidney S. Hurlbut.

[New York: Fischer Bros.]

Although primarily intended for the parish of Hagerstown, Maryland (U.S.A.), the present admirable collection of two hundred and thirty-six hymns for congregational use may be recommended generally. 'Good verse and good music' has been the standard set up by the Rev. Sidney S. Hurlbut, and this he has achieved in a very laudable fashion. Roman Catholic sources alone have been drawn upon for the words of this collection, and the tunes are also taken 'from composers who have gloried in Catholic names.' Unless one interprets the term 'Catholic' in a very broad sense, the names of Henry Carey, O. Gibbons, B. Milgrove, J. Barnby, S. Wesley, H. Isaak, J. B. Dykes, T. W. Stanforth, R. Redhead, H. S. Irons, A. Somervell, and H. J. Gauntlett can scarcely be so classed. However, the great majority of the tunes are from Catholic sources, and the 'Arundel Hymns' figure largely, as many as thirty-five being included, by permission of the Duke of Norfolk and Mr. C. T. Gatty. The 'Westminster Hymnal' and the Scottish 'Book of Hymns' are also laid under contribution, while acknowledgments are made for some beautiful tunes to Messrs. Novello, Messrs. Cary & Co., and Messrs. J. Fischer Bros. Taken all round, the collection is representative, and displays much discrimination. We beg, however, to dissent from the view that the editor was justified in employing the 'editorial file' in some of his adaptations, and we doubt the wisdom of tinkering some of the verses; in fact, it seems more desirable not to alter words as written by the author.

Vox Ultima Crucis. An eight-part unaccompanied Chorus. By George Rathbone. (Novello's Part-Song Book, No. 1319.)

[Novello & Co., Ltd.]

This fine choral song is a setting of the following impressive words:

Tarry no longer.
Toward thine heritage haste on thy way, and be
of right good cheer.
Go each day onward on thy pilgrimage,
Think! how short time thou shalt abide here.
Thy house is built above the clear sky,
No earthly palace wrought in stately wise.
Come on, my friend, my brother dear,
For thee I offered my blood in sacrifice.

John Lydgate (1370-1447).

Mr. Rathbone shows fluent skill in the management of choral effect. He evidently thinks in terms of voices. The use of eight parts enables him to secure some warm, effulgent harmony and a light and shade impossible to realise in four parts. The chorus opens in C minor, and an entrancing effect is gained at the words 'Thy house is built' by a gliding change to the tonic major. A superb climax is soon reached, and then the music sinks to *pp*. A brief glance at D flat major here is arresting. The writing is diatonic and quite easy.

BOOKS RECEIVED.

The Fellowship Song Book. Edited by H. Walford Davies. (Curwen, 2s.) A collection of songs for schools, the home, and camps, &c.

The Music and Musical Instruments of the Arab, with an Introduction on how to appreciate Arab music. By Francesca Salvador-Daniel. Edited by Henry George Farmer. (William Reeves, price 5s.) A remarkably interesting book. The ill-fated Salvador-Daniel, who was Director of the Paris Conservatoire under the Commune in 1871, and who was shot during that tragic period, made a close study of Arab music. Mr. Farmer contributes a well-written full account of Salvador-Daniel's life. Later on we hope to notice this well-produced book more fully.

Correspondence.

THE COUNTRY DANCE.

(See p. 732, December number.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—That the similarity between the words should have tempted writers of the last century—Croker, De Quincey, Dr. Busby, and others—to ascribe the derivation of *contre-danse* to *country-dance* is, perhaps, not altogether surprising. The fallacy is, however, easily exposed when we come to a consideration of dates. Apparently, the word *contre-danse* did not come into use until long after the *country-dance* had firmly established both itself and its name. Chappell ('Popular music of the olden time') pointed out that the *contre-danse* is not described by Arbeau nor by any of the earlier French writers on dancing; that the first French dictionary in which the word appears is that of P. Richelet, printed at Amsterdam in 1732, and that—a most significant point—it was omitted from the two earlier editions of 1680 and 1694. This last fact seems to show that the word was unknown to dancers prior to the latter years of the 17th century, which happens to synchronise with the introduction of the dance itself. On the other hand there is direct evidence that throughout the 18th century the *country-dance* was believed to be of English origin by those qualified to form an opinion. Essex, for example, in his 'Treatise on Chorography,' 1710, remarked that 'This which we call Country Dancing is originally the product of this nation,' a statement echoed two years later by Weaver in his 'History of Dancing'; while many years later, 1791, M. Framery in his 'Encyclopédie Méthodique: Musique,' defined *contre-danse* in the following words: 'Ce mot paroît venir de l'Anglois, *country-danse*, danse de campagne.' These statements were, I believe, received without dispute by their contemporaries and were one and all made, it should be remembered, after the *contre-danse* had become popular.

The very interesting 'Contrapasso' (of which I had not previously heard) cited by Mrs. Arnold Dolmetsch is particularly interesting to me because it is obviously a close variant of a well-known English traditional singing-game, 'Push the business on,' and also because of the 'reverence' made by the dancers after advancing toward the centre of the ring. Although not an Italian scholar, I feel very inclined, however, to question Mrs. Dolmetsch's interpretation of the meaning of 'Contrapasso' in this connection. The meaning of *contre-danse* is clear enough, for the performers in that dance invariably stand in couples *opposite* or *over against* one another. But this is precisely what they do not do in a ring dance; and I believe I am right in saying that whenever Playford uses the expression 'contrary partner' in a Round he refers not to the partner opposite—that would be ambiguous—but to the partner on the man's left or on the woman's right. I suggest, therefore, that the dance derived its name 'Contrapasso' from the progressive movements of the dancers round the ring as described by Mrs. Dolmetsch.

Nor do I think that the existence of this dance in Italy in 1581 vitiates, or affects in any way, the English claim to the *country-dance* as a national creation. That claim does not, I take it, imply that the English invented the dance *ab initio*, but, rather, that they took a primitive ritual dance and out of it conjured one which, in its later developments, came to bear but little resemblance to that from which it had originated. The germ of the *country-dance* was, I believe, the Round, which was danced, hand in hand, around the tree, sacred grove, menhir, holy well, *i.e.*, at the halting places made in the course of the ceremonial processions on May Day. As a matter of fact, the *country-dance* still forms an integral part of the May Day processions at Helston and Grampond in Cornwall; while a wood-cut on the cover of a Chap-book proves that Sellenger's Round was at one time actually used as a Maypole dance.

What precisely was the nature of the religious or magical significance of the Round it is impossible, perhaps, to speak with any certainty, but it may perhaps with some safety be assumed that amongst its objects were the veneration or worship of, and desire to have personal contact with, the sacred object around which the dance was performed. Now, most of the earlier Rounds contain movements which can only be interpreted in the light of one or other of these

assumptions. For instance, in 'Gathering Peascods' the men and women advance alternately to the centre and clasp their hands; while a similar movement, with the omission of the clapping, occurs in 'Mage on a Cree,' 'Sellenger's Round,' 'The Fine Companion,' and other Rounds described by Playford. I have always regarded the clapping as a later-day substitution for the original reverence or touching of the Maypole; and in the adaptation of 'Gathering Peascods' made for the dance round Titania's mound in Mr. Granville Barker's production of 'A Midsummer Night's dream,' I deliberately introduced the ceremonial bow. The *Contrapasso*, therefore, in which the reverence has actually survived, greatly strengthens my previous conviction. There are other movements in the Playford Rounds which provide further evidence of the same nature, into which, however, considerations of space preclude me from entering. Irrefragable proof in a matter of this kind is, of course, impossible, but I think it is fairly safe provisionally at any rate to assume that the *Country-dance* Round, as described in the earlier editions of Playford, is a genuine traditional survival of a primitive ritual dance, altered (*e.g.*, by the interpolation of certain movements of courtesy, such as Siding, Arming, Setting, &c.) when the original meaning of the dance had gradually faded from memory, and changed conditions, fresh environments, had created new requirements, and, if this be so, it would fully account for a dance of the type of the *Contrapasso* being found in Italy and other European countries. For the ceremonial dance had, of course, like the Morris and Sword dance, a very wide distribution, springing, as it did, from a race rather than a nation.

The Playford *country-dance* is a highly elaborated instrument of artistic expression and, if my theory is sound, it has certainly travelled a long way from the humble dance of its origin. Some of the milestones may easily be discerned. I would suggest that the first stage in the development of the dance was brought about by the limitation of the number of the performers to eight—the earlier dances, *e.g.*, 'Sellenger's Round,' and 'Gathering Peascods,' were for 'as many as will'—and that this eventually led to the invention of dances of the type of 'Newcastle,' or 'Oranges and Lemons,' which, although still labelled Rounds, belong in reality to the type known as the 'Square-eight'—the prototype of the *contre-danse* and of our Quadrille and Lancers. The next step was to dispense with one pair of couples of the Square-eight, in order, probably, to obtain a more continuous movement by getting rid of the pauses caused by the successive repetitions of each figure by the 'tops' and the 'sides.' The longways dance for three or four couples, and finally for 'as many as will,' and the scientific development of the progressive principle (foreshadowed in the Round, *e.g.*, the *Contrapasso*) followed naturally enough, though the longways-for-six may have been independently influenced by the Morris dance.

If this theory of development be correct, it will be seen that the term *contre-danse* could not have been applied to the *country-dance* in its earlier form, the Round, where the couples are not opposite one another, but only later on when the first stage of development had been reached with the invention of the Square-eight.—Yours truly,

CECIL J. SHARP.

27, Church Row, Hampstead, N.W.
November 15, 1915.

[We submitted Mr. Sharp's letter to Mrs. Dolmetsch, and have the pleasure of printing her reply.—ED., M.T.]

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Cecil Sharp's reply to my letter (which appeared in December) respecting the origin of the 'country dance' while containing a mass of interesting detail, shows that, in my attempt to be terse, I have not made my point clear, namely, that the English 'country dance' is derived from the Italian 'contra-passo,' and that the word 'contra' is 'counter' applies to the contrary motions of the partners, alike characteristic of the Italian 'contra-passo' and the English 'country dance.' Mr. Sharp doubts my interpretation of 'contra-passo,' and ascribes the derivation of the name to 'the successive movements of the dancers round the ring.' I do not quite follow him here; however, the 'contra-passo' was not always a ring dance. The second and older of the

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two 'contra-passi' given by Caroso was for two dancers, consequently there was no ring, and the counter-passing of the partners was produced by first taking one another by the right hand as when one shakes hands, and passing each to his left, then turning back, changing hands and passing each to his right. This contra-passo is described as a 'ballo d'incerto,' the origin being unknown. The other is called 'contra-passo nuova' (new contrapasso). When a similar counterpassing movement of the partners occurs in some other dance, as in the Coranto described by Cesare Negri (1604), the word 'contrapassando' is applied in explanation. In the 'contra-passo nuova' the dancers instead of retracing their steps, pass on round the ring, the women one way and the men the other, but at every third partner they stop to do some sideways steps, in contrary motion, like 'setting to partners.'

As regards the reverence at the beginning of the 'contra-passo nuova,' all the Italian dances of this epoch begin and end with a formal reverence which forms part of the dance. If the partners are facing one another as in the 'cascarda' they make it towards one another; if standing in a circle they make it towards the centre of the circle; if side by side, and facing the spectators, then towards the spectators.—Yours faithfully,

MABEL DOLMETSCH.

4, Tanza Road, Hampstead.

December 6, 1915.

THE INTERPRETATION OF OLD MUSIC.

(See p. 724, December number.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The article on my book, in the current issue of the *Musical Times*, brings out very felicitously a point that I might have made myself, had I thought of it, for there was an old flute player in my native town in France who embroidered his pieces in the 18th century manner. He used to say that the written text was only a canvas for the performer to decorate. That style of playing died with his generation, and no tradition of it could have survived, for we young students and our up-to-date teachers derided him. The very idea of imitating him would have seemed to us quite ludicrous. I had forgotten this old man; the article brought his memory back to me. But, in this excellent article there are two points of fundamental importance which I hope I may be allowed to put in their true light.

The first concerns Diruta's shakes. If the reader will look at page 156 of my book, he will see that Diruta did not begin his shakes with the principal. It is true that at page 197 the examples seem to show that he did; but, in this case the ornaments are not shakes. They are Tremoli and Tremoletti. In Sections II. and III., Chapter iv., I have tried to explain the differences between the shake and the tremolo, and the confusion brought about by loosely calling these ornaments, and many others, shakes, trills, &c., &c. I need not repeat this here; I must refer the reader to my book, asking him to give sufficient study to this point, which is too intricate to be mastered after a mere reading.

The second point concerns Dannreuther's assertion that J. S. Bach's shakes should, in some cases, begin on the principal. The article says: 'probably on good authority.' My answer is that I know of no such authority, and that Dannreuther does not allude to any. He headed his chapter on J. S. Bach's Ornamentation by a set of rules of his own. A careful analysis of the whole chapter will reveal how far these rules repose on contemporary evidence, and that there is no foundation for the one which advocates the beginning of shakes on the principal, in certain cases. Dannreuther, in compiling materials for his 'Ornamentation,' stumbled continually on evidence which went against his own carefully studied and set practice. He tried to reconcile the two; hence the contradictions and obscurities which deprive his book of the authority it would otherwise have possessed.

ARNOLD DOLMETSCH.

4, Tanza Road, Hampstead.
December, 1915.

ORIGIN OF THE TUNE 'MONKLAND' (HYMNS A. & M., 1904, No. 513).

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The editors of tune-books do not, as far as is known to me, appear to have been able to trace 'Monkland' to any earlier source than the first edition of 'Hymns Ancient and Modern,' 1861. The tune is to be found, however, in 'Hymn-tunes . . . of the United Brethren' [Moravians], published in 1824, and edited by John Lees. There the tune appears in the form given below, the alto and tenor parts being printed on separate staves, and for the convenience of those who cannot play from score, the inner parts are indicated by small crochets without tails. The arrangement, which is a simplification of the original, is stated in the 1868 edition of 'Hymns A. & M.' to be by J. Wilkes, who was organist of Sir H. W. Baker's church at Monkland; hence the name. At Leominster, a few miles from Monkland, there is a Moravian Chapel, where Lees's book may have been in use. As to the composer, or earlier source, if such there be, one is still in the dark. Lees composed a little himself, but nowhere in his book is any information given either as to composers or sources of the tunes. As nearly all the tunes given by Lees are German chorales, it is not unreasonable to assign to 'Monkland' some German origin. But, so far, I have failed to find any mention of the tune in Zahn's standard collection of German Chorales. Lees's book is not to be found in the British Museum Library.—I am, Yours sincerely,

J. H. BARLOW,

Secretary to Moravian Tune Book Committee,

Brockweir, Chepstow,
November 12, 1915.

Tune 110. 'What good news the Angels bring.'



Obituary.

We regret to record the following deaths:

(In our last issue we recorded briefly the death of Mr. Henry R. Bird, and of Theodor Leschetizky. We now give some details of the lives of these well-known musicians.)

HENRY RICHARD BIRD, who died on November 21 of heart failure. He was born at Walthamstow, Essex, in November, 1842, and was thus seventy-three years of age. He was a pupil of Turler for the organ, but his special talent for accompanying on the pianoforte soon found vent. In 1891 he was appointed permanent accompanist at the Monday and Saturday Popular Classical Concerts held in St. James's Hall. In this capacity he co-operated with Joachim and many other artists. As an accompanist he was unique, and his services were greatly in demand. He

held many organ appointments in the course of his career, but the most notable was that at the Parish Church, St. Mary Abbot's, Kensington, in 1872, a post he retained with distinction until his death. He was a professor at the Royal College of Music and at Trinity College of Music. Modesty, amiability, and a suave gentlemanly manner were his endearing personal characteristics. Many living musicians will confess gratefully how much they owe to his calm, sage advice. An account of his career and a portrait were given in our May, 1910, issue.

THEODOR LESCHETIZKY, who died in November. A distinguished pianist, he was even more famous as a teacher. He was born at Lavent, in Austrian Poland, on June 22, 1830. He became a professor at the Petrograd Conservatoire, a post he resigned in 1878 in order to live at Vienna, where he remained until his death. He first played in London in 1864. Amongst the most eminent of his many pupils are Paderewski and Mark Hambourg. He first married a singer, Anna von Friedenburg, who previously had been engaged to Anton Rubinstein. After fourteen years they agreed to part, and in 1880 Leschetizky married Annette Essipoff, from whom he parted twelve years later. Next, in 1893, he married a Polish pupil, Eugénie von Benislowsky, and lastly, only a few years ago, he married Marie Gabriele von Rosbona, another Polish lady, who is still living.

DAVID JENKINS, on December 10. Professor of Music of University College, Aberystwith, and editor of the Welsh monthly musical journal, *Cerddor*, he was mostly a self-taught musician, and all his life resided at the Welsh town of whose University he became the professor. He passed the Mus. Bac. Cambridge degree in 1878, and was an industrious composer, mainly in the field of oratorio. Generally he was more successful in choral writing than for the orchestra. His chief compositions are 'The Ark of the Covenant,' 'David and Goliath,' 'The legend of St. David,' 'David and Saul,' 'The Storm,' 'Job,' and 'Scenes in the life of Moses,' which is perhaps his most important work. His music has many Welsh characteristics in its idiom and emotional appeal, but there is also in it an obvious endeavour to assimilate other than national influences. He was a regular attendant at the great musical festivals. His works have been performed frequently in Wales, but have never secured much vogue elsewhere. He was born in 1848.

RICHARD EVERARD VISCOUNT ALVERSTONE, on December 15, at Cranleigh, Surrey, aged seventy-two, Lord Chief Justice of England, 1900-13. From his boyhood he was fond of music, and notwithstanding the claims of his exalted position and his onerous legal duties, he always contrived to keep in touch with musical life in the Metropolis, especially in his choral manifestations. He became a member of the Madrigal Society (London) in 1898, and, in succession to Sir Arthur Sullivan, was elected its President in 1901. In our issue for June, 1904, there is a full account of his musical doings, and a portrait.

THOMAS BRAMELD, conductor of the Rotherham Choral Society, South Yorkshire. He was a talented and hard-working musician. His work as conductor of choral and orchestral Societies in Rotherham, Doncaster, and Ecclesfield was fruitful in artistic results, and his driving enthusiasm and high ideals will be long remembered in those places.

J. L. GREGORY, Mus. Bac., F.R.C.O., organist of Hertford Church on October 13. His end was tragic and sudden. He was a highly capable musician, and a man of genial manners. He leaves a wife and a young family of six children, the eldest of whom is only nine years old, practically unprovided for. A committee under the Rev. T. Landolph-Smith (Hertford) has been formed to raise a memorial fund.

RICHARD CUMMINGS, on December 6, suddenly, at Cork, whilst on an examination tour, aged fifty-eight. He was a highly esteemed teacher of singing, and was a professor at the Royal Academy of Music, of which institution he was a Fellow. The deceased musician was a nephew of the late Dr. Cummings.

ROBERT TAYLOR, on December 7, at Brighton. He was prominently associated with musical affairs at Brighton for about fifty years. As a boy he was a chorister in Worcester

Cathedral, and he came to Brighton in 1860. He was conductor of the Brighton Sacred Harmonic Society and a director of the local School of Music.

CHARLES EDWARDS, at Nottingham, on December 3. He was a well-known pianoforte teacher, and an organist of long standing. He was closely identified with Trinity College of Music, and as one of its examiners visited Australia, New Zealand, and South Africa.

REV. JOHN CAPEL HANBURY, on November 11, at the age of eighty-two. For a short time he was a pupil of Sterndale Bennett. He preceded Stainer as organist at Tenbury, and was secretary of the Philharmonic Society.

'LONDON'S VOICES': A MUSICAL PLAYLET.

On December 7, a special entertainment organised by the Committee of the Royal Naval Division Comfort Fund in aid of the Naval Prisoners of War in Germany was given at His Majesty's Theatre. Many stars of the dramatic and musical profession contributed attractive items, and 'society' was well in evidence, especially amongst the programme sellers. Every seat in the theatre was sold. A notable and worthy feature of the programme was the liberal use made of British traditional vocal music. The Somersetshire folk-song 'Mowing the Barley' was charmingly sung in costume by Miss Elizabeth Hyde, and it was illustrated by players grouped by Mr. Alfred Parsons, R.A. 'Widdicombe Fair' was similarly and much more elaborately treated. Every one of the very rustic characters—Bill Brewer, Jan Stewer, Peter Gurney, Peter Davy, Dan'l Whiddon, Harry Hawk, Old Uncle Tom Cobleigh 'and all,' whose evidence is so frequently and amusingly invoked, were realistically represented and acted. 'Come, lasses and lads' was also elaborately staged and dramatised, and performed by quite a large company of singers and dancers—all in appropriate costume. But the chief musical event was a new playlet entitled 'London's Voices,' arranged by Sir Francis Piggott. Here, with much skill and ingenuity, a number of rounds, catches, and street cries, and some well-known old songs were woven into a sort of revue. A large company of ladies, gentlemen, and children, suitably attired, gave a realistic performance of extraordinary interest. The stage management was excellent, and the animation of the action and the brilliancy of the dresses and the scenery provided a constant feast in the eye. Amongst the numerous catches brought in was a particularly 'buggy' one that had been unearthed by Mr. W. Barclay Squire in the British Museum. It was published in 1775, and written by 'A Gentleman,' although the words do not suggest this respectable origin. They are as follows:

'A full true and pur-ticular account,
Particular account

Of that horrid brutal 'orrible bar'rous and inhuman murder

Which was committed on Wensday last by Mary Jenkins
On the body of her new-born infant
With her ex-amination before the Justice
And her commitment to Newgate.'

This thrilling announcement was sung by three 'Vendors of News-sheets,' who it would seem had been successfully taking lessons in voice-production from some of our 'extr'y speshul' boys. An expressive performance of 'Callin' Herrin' by Signorina Emilia Chatrian was an outstanding feature. Altogether the novel entertainment was a thing to remember. The only pity of it was that all this enormous trouble on the part of Sir Francis Piggott and his merry players should have been concentrated on only one performance. No doubt it would be practically impossible to get such a company of 'society' folk and professionals together again for the purpose. On this occasion the nexus was the fervent desire to send a message of cheer to our imprisoned sailors. If those good fellows could only have heard this joyous entertainment! It was very gratifying to hear that about £800 net was raised by the performance. Mention should be made of the assistance rendered by the orchestra under the direction of Mr. Percy Fletcher, who very daintily and piquantly orchestrated the accompaniments to the playlet and many other items.

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PURCELL'S 'FANTAZIAS AND SONNATAS.'

A lecture was given by Sir Frederick Bridge at the Musical Association meeting on November 2, his subject being Purcell's 'Fantazias and Sonnatas of III Parts.' Before composing sonatas, Purcell followed the usual custom of trying his hand at writing Fancies first. These Fancies are in a book in the composer's handwriting in the British Museum. It would seem as if Purcell, for some time at least, kept this volume open on his table, happily placing upon its pages the magnificent ideas that were constantly occurring to his fertile imagination. There were his annotations recording the various dates of composition, &c.

In 1683 Purcell brought out his first publication, the 'Sonnatas of III Parts' for first and second violins, bass, and basso continuo. In his address to the reader, Purcell says that the compositions are an imitation of Italian models, but what these were had not been easy to decide hitherto. The lecturer, however, gave good grounds for the conclusion that they were to be found in the works of Nicola Mattei, a very highly esteemed violinist of that day. No doubt the presence and performance of this remarkable man had an immense effect upon Purcell.

Each of the 'Sonnatas' is on the same plan; each begins with an Adagio movement, then follows a sort of Fugue or Canzone, then a slow movement, and last of all an Air. This venture seems to have been a success, as Purcell composed another set of ten sonatas, one of which, the 'Golden Sonata,' is well known.

The Purcell Society's edition was not very correct, unfortunately, and the accompaniment was too heavy; in the lecturer's opinion, only a light filling-in of the figured bass was required. Sir Frederick Bridge said that he had had the good fortune to come across a set of parts which had been corrected as regards the figured bass, and in a few cases the times of movements indicated by some contemporary hand, he could not but think by the composer's own. (This opinion was subsequently confirmed by Sir Hubert Parry, who was in the chair.) There were in some cases very many of these corrections, which often explained the harmony that would otherwise be doubtful.

The illustrations, which formed an agreeable feature of the lecture, included a Fantasia of four parts, and Nos. 1, 4 and 6 of the first Set of 'Sonnatas of III Parts.' These were excellently played by Mr. Peeskai, Miss Ethel Izard, Miss C. E. Martin, and Mr. W. E. Whitehouse, with Sir Frederick Bridge at the pianoforte.

MECHANICAL PIANO-PLAYERS.

At the December meeting of the Musical Association, Mr. G. C. Ashton Jonson read a paper on 'Mechanical Piano-players,' in which he not only dealt with the capabilities of these instruments, but discussed their value in teaching. He pointed out that it was through the medium of the pianoforte that we had the opportunity of becoming familiar with music in general, but the most accomplished head of the musical staff in school or college could not possibly devote the time necessary to play an enormous range of new or difficult music in order that a wide and comprehensive knowledge of musical literature should be the privilege of all their pupils, and this was where the pianola came in.

The word 'pianola' was really the trade name of a particular make, but the public had adopted it as a generic name. The pianola was not so much a mechanism as a new instrument. The early models had considerable limitations, but these had been gradually eliminated. The lecturer then described the various devices by means of which the performer is able to control the instrument and to observe expression marks, &c. It must be admitted that a highly trained sensitive pianist could procure qualities and fineness of tone and touch by hand that the most skilful performer on the pianola could not equal. Some of the prejudice that existed against it was due to the absurd claims put forward by enthusiastic amateurs, who dwelt too much on its possibilities in producing artistic results and not enough on its overwhelming value to the cause of musical education.

The pianola had a technique of its own, and to get a really artistic and musicianly performance of a piece one had to be

a trained musician and to have mastered the technique of the instrument. It was a curious thing, but the easier a piece was to play on the pianoforte, the more difficult it was to play it on the pianola, and the greater the technical difficulty of the piece on the pianoforte, the easier was its effective performance on the pianola. It was easier for example to play the colossally difficult Paganini Variations of Brahms than the first movement of Beethoven's 'Moonlight' Sonata. A glance at the catalogue of the music available showed that the whole range of music that was now opened up for use on the pianola was so immense and all-embracing that practically one might say that all the finest pianoforte, orchestral, and chamber music and opera was at our service.

Notwithstanding all these advantages opposition to the pianola still lingered in the minds of some musicians, largely on account of ignorance of its possibilities and because of the fear that the more perfect it became the greater rival it would be to the great artists and incidentally to the teacher. These fears were groundless. So far from being a rival the pianola was an invaluable aid to and a firm ally of the intelligent teacher. In his own experience, Mr. Jonson said he had found that it widened his own knowledge and appreciation of musical literature, and that many of his friends discovered that with the possibility of constant repetition there came a liking and indeed a preference for the best music.

It facilitated the learning of music, for it was undoubtedly much easier to learn a piece when one knew how it should sound; this was especially marked in much modern music. One result of the pianola as regarded proper appreciation of the great pianists, was that one soon began to despise mere technical dexterity when it was obviously displayed as an end in itself and not subdued to its proper place as a means whereby an artistic reading could be obtained. Looking at the matter broadly, how could the proved increase of interest and delight in music caused by the intelligent use of the pianola be anything but a benefit to the teaching profession? It stimulated an increased wish to learn to play by hand, and the time was not far distant when there would be a separate and distinct branch of teaching opened out, and people would want to be taught not only how to play the pianola, but how to play the music that they love to the best and most artistic advantage on the pianola. It was difficult for professional musicians to understand the intense keenness of the amateur lover of music who had never learned to play an instrument, and to whom music was almost a sealed book, till the invention of the pianola placed in his grasp an instrument on which he could become proficient in a week, and proceed to concentrate his thoughts upon expression.

INDIAN MUSIC: RATAN DEVI'S RECITAL.

By F. A. HADLAND.

The recital of Indian Songs given at Æolian Hall by Ratan Devi on November 26, which will be followed, it is hoped, by another during January, reminds us of the existence of a wonderful Art based on a tone-system as far removed from European ideas as it is possible to conceive. In the space which can now be allotted it is impossible to do more than touch on one part of the subject of Indian music; but if the writer should succeed in arousing more interest his purpose will have been accomplished.

Several able treatises on Indian music have been written in English, notably by Sourindro Mohun Tagore and Mr. Fox-Strangways, and many papers and short articles have appeared at various times in India and in England; but the subject has not received the general attention which it deserves.

It may be admitted that it is very difficult for Europeans to enter into the spirit of Eastern song. This is doubtless due to several causes, chiefly, perhaps, that two of the main constituents of music in a modern European sense, harmony and counterpoint, are absent, and the composer, being thus unfettered, is free to elaborate and make use of any intervals which can have melodic value. Hence the *Srutis*, or thirds or quarters of tones, are constantly employed, together with a liberal use of *portamento*, and possibilities of effect are available which are absolutely foreign to the ears of those who have never heard any music except that based on the scale of equal temperament,

and who cannot therefore at once recognize its æsthetic importance.

One of the first things to direct our attention to in studying the subject is the system of Rāgas and Rāgīnis. The word Rāga signifies literally a melody mould, or musical pattern. It is not a scale, but is constructed of from five to seven notes from the Indian scale of twenty-two notes. It forms, in fact, an outline or pattern in which only certain notes are used, and it is not a Key in the ordinary acceptance of the term. The Rāgīs are closely allied to the Rāgas, and may be regarded in some degree as variants of them. The Eastern imagination has invested the subject with a cloud of myths, one legend being that the Rāgīs are the wives of the Rāgas, and that their offspring is represented by a class of songs still further differentiated from them. This is a specimen of the mythology of Hindustan, and of the ever-present tendency to trace the source of things to miraculous causes. But some less imaginative minds ascribe their origin to the practice, specially Oriental, of using the names of familiar objects to assist the memory, and to establish a nomenclature for practical purposes. The names of Constellations and the signs of the Zodiac may be cited as examples.

The term *Alāp* is the name given to a song to no definite words, employed as a prelude to settle the mind of the listeners to recognize the tonal centres of the song which is to follow, and as a help to the performer to keep within the limits of the Rāg in which he is about to sing. Much of the enjoyment of Ratan Devi's recital was afforded by the exquisite pianissimo effects obtained in one or two of the *alāps*. As sung by her beautiful and well-trained voice, they were delightful, and in fact the entire performance was characterized by its extremely artistic presentation, a matter which, strangely enough, is said to be often neglected by native performers, although they can and do occasionally exhibit very high capabilities of breath control.

It is reckoned of great importance among native performers to sing only such rāgas as are proper to the season, and in Indian circles it would be considered worse than bad taste to ask a minstrel to break this rule. Mythical stories are told of sudden death or severe punishment inflicted by the gods for its non-observance.

The interpretation of Indian songs by an English lady is invested with unusual interest, and the accomplishment may be regarded as remarkable. After a course of study in London with Madame Alexia Bassian, Miss Ethel Richardson, on her marriage to Dr. Ananda Coomaraswamy, became the pupil of Abdul Rahim, Kalānt of Kapurthala, for a time in India, and she has thus had the advantages of study under an experienced European artist, and also with a native musician of remarkable attainments, completely versed in the traditions of his art.

With the large number of musical instruments employed in India it is of course impossible to deal except in a work entirely devoted to the subject. Suffice it to observe that both instruments and music itself vary considerably in different parts of the country. The songs with which this article is concerned are accompanied on a *tambura*, an instrument which rather suggests the idea of a lute. It is made of two-thirds of the dry shell of a gourd, the top covered with a thin board. It generally has three or four wires, one of brass and the rest steel. The wires are stretched over two bridges, and the instrument is without finger-board or frets. In accompanying a song the strings are incessantly plucked by the fingers of the right hand, and the same chord—dominant, octave, tonic,—being sounded, the effect is of the nature of a drone, a very slight background to the voice, and the tinkling sound is far from unpleasant. All elaboration is in the melody, and the subdued monotony of the accompaniment merely sets it off in some degree, as we hang a picture against a plain surface and not on a showy wall-paper. The *tambura* is known throughout the East, and its form and the manner of holding it vary greatly. The left hand, being free, is employed in gestures which to the initiated doubtless convey much.

Dr. Coomaraswamy states that Abdul Rahim has never sung to any other accompaniment than that of the *tambura* or drums. He is one of an ever-lessening number in India whose musical capacity has not been injured by reliance upon a harmonium.

More frequent opportunities of hearing Indian music would be advantageous. As things are, most people,

including many musicians, know nothing about the Oriental Art, and travellers have occasionally brought home accounts which have only mystified us. Such works as Captain Dyer's book on 'The Instruments of Southern India and the Decans' are all the more valuable because they are the products of knowledge and practical experience.

A special charm in listening to Indian music lies in the fact that we are getting in touch with the art of a high civilisation of past ages, which has so far resisted extraneous influences. We obtain, in fact, something quite unique, for modern European folk-song can hardly be said to be in the same sense melody pure and simple. Harmony has in the Western world exerted its influence on the form of melody for so long a time that there can be but little vocal music extant conceived quite independently of it.

As recently as the end of the 16th century a species of Orpheus legend took its rise in India, for wonderful tales are related of a certain Mia Tonsine, in the reign of the Emperor Akbar. The power of his music was such that when he sang a night Rāg at mid-day it instantly became night, and the darkness extended in a circle round the palace as far as the sound of his voice could be heard. Another Rāg had the singular property of occasioning death by fire of any person who attempted to sing it. Akbar is said to have commanded one of his musicians to sing it, and he, obliged to obey, plunged himself in the River Jumna up to the neck. But when he began to sing the fire came upon him, and, in spite of the hostile element, destroyed him. Another Rāg was employed to produce rain, and thereby the rice crop was saved by a young singing girl, and fame averted. W. C. Stafford remarks that in his time when a traveller inquired for these minstrels in the west of India, he was told that they were to be found in Bengal, and in Bengal he was referred to the West.

After much elucidation has been applied, Indian music remains very much of a mystery, involved as it is with the religions and philosophies peculiar to its home; and it is for this reason the more remarkable that a European artist should have achieved so much success in a phase of art so different from that of Western countries, and should find in it a perfectly congenial medium of expression.

SIDELIGHTS ON GERMAN COMMERCIALISM: THE CECILIAN MOVEMENT IN IRELAND.

By W. H. GRATTAN FLOOD.

The great interest evoked by Dr. Terry's trenchant article in the August and December, 1915, *Musical Times* induced me to submit some account of my knowledge of the great imposture of the 'Cecilian' movement in Ireland.

In 1880, the Cecilianverien was adopted by a committee of priests, under the presidency of the Most Rev. Dr. Donnelly, Lord Bishop of Canea, who had translated into English Dr. Haberl's 'Magister Choralis.' In order to stimulate the movement, a monthly magazine, called the *Lyra Ecclesiastica*, was issued in 1883, and a list of approved music was published. On June 26, 1888, a young Bavarian priest, Rev. Heinrich Bewerunge, who had been a junior chanter in Cologne Cathedral, was appointed, on the recommendation of Dr. Haberl, to the position of Professor of Music in Maynooth College, the largest ecclesiastical seminary in Ireland. Then began a carefully-planned campaign of commercialism in music and musicians which lasted till June, 1914, a period of twenty-six years.

My views on the present subject are not influenced by the dreadful world-war now raging. I have lectured and written on the 'fourth-rate' German Masses and Motets which were foisted on the country since 1888, and have denounced time and again the importation of German organs into Ireland. Seven years ago I wrote a special article on 'Church Music in Ireland, from 1878 to 1908,' which was published in *Church Music* (March, 1909), and from which I make the following extracts.

'Unfortunately, in many cases, the discarding of the long-established popular Masses and Motets in favour of "Cecilian" productions by indifferent composers broke up the voluntary choirs and created a less artistic model. Naturally, the "star" quartets (the majority of choirs in Ireland consisted of paid quartets and voluntary amateurs) disappeared, but their replacement by mediocre chorists

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was not a universal blessing. There was no scope in the "Cecilian" Masses for vocal culture such as could be displayed in the Masses of Mozart, or Haydn, or Gounod; and those accustomed to the long tradition of the operatic or concert-stage school in city churches were avowed opponents of the new order of things. As might be expected, the enforcing of the diocesan law of 1880 was more or less sporadic, and at the end of ten years very little real progress had been made. . . . In a number of cases over-zealous Cecilians did more harm than good to the movement. This harm was considerably aggravated by the arrival of dozens of foreign (German, Swiss, Austrian, French, and Dutch) organists.

But while decadence and vulgarization has obsessed the old Gregorian chant, and while the debased Ratisbon version has been steadily corrupting the old traditions, a movement had been inaugurated at Solesmes, in 1880, by the publication of "Les Mélodies Gregoriennes," by Dom Pothier, O.S.B., which received a tremendous impetus by the new edition of the "Liber Gradualis" following on the lines of the Rheims-Cambrai version, and by editions of the "Liber Antiphonarius," the Processional, the Responsorial, and other liturgical works. Then came that wonderful archaeological undertaking, the "Paléographie Musicale," planned by Dom Mocquereau. But, above all, the fame of the practical work done by the Solesmes Benedictine monks, and their magnificent rendering of the glorious Gregorian chants, showed beyond any manner of doubt that it was necessary to have the Gregorian melodies restored to their pristine purity.

From 1885 to 1914, the Rev. Prof. Heinrich Beverunge utilised his position at Maynooth College to recommend and push the sale of German Masses, German Motets, and German-printed liturgical music-books. Even when the Vatican books came out, he had the hardihood to write a series of articles in the *Irish Ecclesiastical Record* adversely criticising them, and had these articles re-published in Germany in the German language.

Fortunately, his sophistries and crude theoretical knowledge of plain-chant were exposed by the Rev. T. Anselm Borge, O.S.B., in the *Irish Ecclesiastical Record*, but it is not wide of the mark to state that during twenty-five years the recommendations of Prof. Beverunge resulted in the sale in Ireland of many thousand pounds worth of German Church music.

Not alone Church music but German organs were imported, and much business was thereby lost to Irish organ-builders. Many of these German organs are now sadly defective, and were certainly never up to the standards of Irish or English organ-builders.

But the worst feature in the German commercialism of Prof. Beverunge was, as stated above, his importation of German organists into Ireland. It is safe to say that within twenty-five years about fifty of these "cultured" musicians were given appointments. Many of them were grossly incompetent, and were sent home again. Several informed me that they were "amateurs," and that their object was merely to learn English so that they could return and get a double salary as English correspondents. All of them pushed German music, and thus acted practically as commercial travellers for German houses.

The artistic damage wrought through commercialism has been pointed out by Dr. Terry. Maynooth students from 1890 to 1914 are only too painfully acquainted with Prof. Beverunge's "arrangements" of polyphonic music. Dr. Terry well says of the second item in a collection of polyphonic music published by Schwann, of Düsseldorf, that it is a "caricature of Palestrina." Yet this caricature was drilled into the ears of the select College choir, as the production of Palestrina! *Verb. sap.*

SHAFTESBURY OPÉRA.

Although this excellent series of opera in English was designed to cover only four weeks, it was found possible to extend the period, and at the close of the season no fewer than seventy-six performances had been given. A new season will have begun at Christmas time. This remarkable enterprise of Messrs. Courtneidge and Beecham has given fresh hope for the future of English opera via opera in English.

ROYAL ACADEMY OF MUSIC.

Shakespeare's Comedy 'The Two Gentlemen of Verona' was performed by members of the Dramatic Class at the Royal Academy of Music, under the direction of Mr. Acton Bond, on December 8 and 9. The characters were on the whole well sustained, chiefly by ladies (the inevitable consequence of the War), and special mention may be made of the representatives of Valentine and Proteus, Launce and Speed, Julia and Sylvia. There was a different cast for the second performance. The play was excellently staged and costumed, and a small orchestra, under the direction of Mr. J. Ainslie Murray (a student) assisted. Schubert's setting of 'Who is Sylvia?' was charmingly sung by Miss Nora Boulter on the first occasion, and on the following evening a setting by Eric Coates was sung by Miss Winifred Burnand.

TRINITY COLLEGE OF MUSIC.

A most commendable enterprise of this College was the arrangement of a lecture by Sir Frederick Bridge on Milton's 'Masque of Comus,' which was given at Steinway Hall on November 23. In treating of such a subject Sir Frederick was in his element, and was therefore able to keep his audience deeply interested in the history of the Masque. Lawes's charming music was admirably performed by students of the College. Now that it is available in a cheap and handy edition (published by Novello), it may be hoped that it will receive the attention such national music deserves.

The orchestral concert given at Queen's Hall on December 17 further exemplified the excellence of the work of this institution. The programme included Schumann's Symphony in C major, three of Elgar's Bavarian Dances, Spanish dances by Moszkowski, and a new Suite composed by a young student, Richard Hall Johnson, who, to use the conventional phrase, displays promise. The orchestra, under the baton of Mr. W. Sachs, played quite admirably. Many of the students sang or played solos.

ROYAL PHILHARMONIC SOCIETY.

QUEEN'S HALL.

On November 29 Handel's Concerto in F major for strings 'and two cymbali' was expressively played. Vincent d'Indy's 'Jour d'été à la Montagne' was heard with deep attention. Its poetic basis is impressive, and the composer's significant expression of it often arresting. Sometimes the use of discord was trying, and made one doubt its æsthetic value. The performance was in many respects a wonderful one. Stravinsky's 'L'Oiseau de Feu' was another extraordinary performance. But with all its glitter and colour it does not make a wholly successful concert piece. Mr. Arthur Rubinstein played the solo part in the Pianoforte Concerto in G minor of Saint-Saëns. Mr. Beecham conducted the whole concert with outstanding ability.

On December 13 nothing in the programme was so alluring as Mozart's 'Prague' Symphony. The Andante was played with great charm. Franck's Symphonic Variations for pianoforte and orchestra were played with fine grip and rhythmic decision by Sapellnikov, who joined Dr. Rumschisky in Rachmaninov's not very interesting second Suite (Op. 17) for two pianofortes. Ravel's Suite, 'Daphnis and Chloe,' had its first concert-performance in London. Its picturesque orchestration and originality of idiom were striking, and it was admirably performed. Liszt's Symphonic-poem 'Tasso' concluded the concert Mr. Beecham conducted.

ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY.

Turned out of 'house and home' by the demands of the War Office, this leading Society is still determined to be up and doing. On December 11 it performed 'Hiawatha' at the Northern Polytechnic, and showed no lack of enthusiasm and ability. Miss Edith Evans was the soprano, and she sang very dramatically; Mr. Frank Webster, the tenor, was brave enough to risk his reputation, although he had a cold, which did not, however, hinder excellent interpretation, and Mr. Montague Borwell (bass) sang movingly. Mr. Aller Gill conducted as usual. The Society announces a performance of 'The Dream of Gerontius' in March.

HENRY R. BIRD MEMORIAL.

We have received the following circular for publication :

We the undersigned think that there are many friends and pupils of the late Mr. Henry Bird who, remembering his devotion to his Art and his long years of service as organist of St. Mary Abbot's since 1872, permanent Accompanist of the Popular Concerts at St. James's Hall from 1891, and Teacher and Examiner in the Colleges of Music, would like to contribute to some memorial of him.

Long illness in his family, great generosity to the struggling members of his profession, stood in the way of his saving money. Then came the war, with the special distress which it has brought upon the professional classes.

The result is that there is but a slender provision for his widow and daughters, only one of whom has health sufficient to enable her to be a breadwinner; and she, owing to the war, has lost most of her musical pupils.

We should propose therefore that after providing for a tablet to his memory in St. Mary Abbot's, the memorial should take the form of an endowment sufficient to enable his widow and daughters to live on till better times return.

Those willing to help us are requested to send their contributions to Mrs. Vaughan Williams, 1, Upper Phillimore Gardens, W., who is ready to act as honorary treasurer.

Cheques should be drawn to her order and crossed 'London City and Midland Bank, Kensington Branch, account Henry Bird Memorial Fund.' Yours faithfully,

ALVERSTONE,*
E. C. PETRIBURG
(Bishop of Peterborough),
S. E. PENNEFATHER,
WALTER G. F. PHILLIMORE,
C. HUBERT H. PARRY,
J. FREDERICK BRIDGE,
CHARLES V. STANFORD,
C. W. PEARCE,
H. A. HARDING.

December, 1915.

FIRST LIST OF SUBSCRIBERS.

Lord Alverstone ...	£100
Mrs. Scharlieb ...	100
Sir Walter Phillimore ...	100
Mr. and Mrs. Edwin Waterhouse ...	50
Mrs. Mudie-Cooke ...	50
The Bishop of Peterborough ...	25
Miss E. Underdown ...	10
Miss F. E. Wilson ...	5
Sir Hubert Parry ...	5
Mrs. Hutchinson ...	5

London Concerts.

THE LONDON SYMPHONY ORCHESTRA, QUEEN'S HALL.

The concert given on November 22 was devoted to Beethoven, and drew a satisfactory audience. The 'Egmont' Overture and the Symphonies No. 8 and No. 7 (played in that order) were sanely interpreted by Mr. Emil Mlynarski. Miss Carrie Tubb sang 'Ah! Perfido' with grand effect, but she was not so happy in 'Thou monstrous fiend.'

On December 6, Haydn's Symphony in G (letter V), and the Bach 'Brandenburg' Concerto No. 2, in F, were the first items. Chopin's Concerto in F minor, in which Mr. Arthur de Greef played the solo with great effect, and Beethoven's C minor Symphony completed the programme. Under Mr. Wassili Safonoff the readings were all distinguished. The Symphony, particularly, was played with much significance of emphasis and point.

* Since this circular was drawn up, Lord Alverstone has died. See Obituary notice, p. 26.

QUEEN'S HALL ORCHESTRA.

At the Symphony Concert given on November 27, the programme consisted of well-known pieces, including the 'Egmont' Overture, the 'Eroica' Symphony, and Tchaikovsky's Pianoforte Concerto in B flat minor, the last part in which was splendidly played by M. Sapellikoff. Elgar's 'Carillon,' with Madame Tita Brand-Cammaerts as reciter, was another item that was impressively performed.

On December 12 Mr. Robert Newman took his well-deserved Benefit Concert. The programme presented much popular attraction, as it included Bach's 'Brandenburg' Concerto in G for strings, the 'Leonora' No. 3 Overture, the 'Emperor' Concerto, with Mr. Moiseivitch at the pianoforte, the 'Pathetic' Symphony, and an extract from 'Götterdämmerung.'

ROYAL CHORAL SOCIETY.

It was a bold bid that this Society made in announcing the 'Creation' for its concert on December 4. Haydn's melodious and naive work is supposed to be rather on the shelf, but the event proved that there is still a large public who can enjoy its beautiful airs and straightforward choruses. Besides, it affords much scope for the solo singers. On this occasion the choir sang fluently, and the soloists, Miss Agnes Nicholls, Lieut. John Coates (who sang in khaki uniform), and Mr. Bertram Mills made the most of their opportunities. Elgar's 'Carillon,' recited by Madame Tita Brand-Cammaerts and conducted by the composer, and a Lament for string and organ, founded on the Scottish air, 'The Flowers of the Forest,' by Sir Frederick Bridge, completed the programme. There was a large attendance, and Sir Frederick Bridge conducted. A report of the Carol Concert given on December 18 is held over.

CHAMBER CONCERTS.

The Classical Concert Society, on November 24, brought forward 'An Irish Idyll,' a vocal cycle of six songs by Sir Charles Stanford, which were sung by Mr. Plunket Greene. Mr. William Murdoch played with much subtlety a group of five Preludes by Debussy, and he co-operated with Mr. Charles Draper in Brahms's Sonata in F minor. In Mozart's Trio for pianoforte, clarinet, and viola, Miss Rebecca Clarke joined the above-named players. On December 1, Haydn's Quartet in F (Op. 71) and Dvořák's Pianoforte Quintet were given. Mr. Leonard Borwick's fine playing of Ravel's Tone-poem for pianoforte, 'Gaspard de la Nuit,' was the great feature of the programme. At the concert given on December 8, the English String Quartet played, and was assisted by Mr. Alfred Hobday and Mr. Felix Salmond. Frank Bridge's Sextet in E flat was source of interest, but although the work presents sections that hold the attention, it does not on the whole avoid monotony. Beethoven's A major Quartet, Op. 18, No. 5, and Mozart's Quintet in C major were welcome items.

The London String Quartet, on November 25, played Beethoven's great Quartet in F minor superbly. Mr. J. L. McEwen's 'Biscay' Quartet, which is now recognised as a worthy addition to British chamber music, was also well played. Schumann's Pianoforte Quintet, with Miss Irene Scharrer at the pianoforte, made up a successful programme. On December 2, the programme included Debussy's Quartet in G minor, Glazounov's Quartet in G, and Stanford's Quintet in D minor (with Mr. Hamilton Harty at the pianoforte). The latter work is one of the most agreeable compositions of this composer, even if it does represent his native style. On December 9, Frank Bridge's Cobbett Piano Quartet in G was an interesting item. On December 11, two items by Joseph Speaight, a movement in F minor and the 'Puck' Fantasy, were performed. Beethoven's Septet and Schubert's Octet were also played.

The Philharmonic String Quartet, on November 22, played Beethoven's Op. 18, No. 3, and Cyril Rootham's Quartet in G (the second performance by this quartet party), and notably Florent Schmitt's Quintet for pianoforte and strings, in which Mr. Herbert Sharpe played the pianoforte. Dr. Rootham's work grows on acquaintance, especially as regards its slow movement. The Quintet calls for more familiarity before we can judge it fairly, but it is obviously the work of an able

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and serious composer.—On December 10 a new String Quartet by Eugene Goossens was the attraction. The new work is very modern and intellectual. One realises that the composer is feeling his way to a distinctive style, and that he has considerable power of self-expression.

The third of the Leighton House concerts took place on December 10. Beethoven's Pianoforte Trio in B flat, No. 11, and Tchaikovsky's Trio in A minor were performed. Miss Daisy Kennedy, Mr. Warwick Evans, and M. Moisevitch were the executants.

GUILDHALL SCHOOL OF MUSIC.

An interesting miscellaneous programme was well performed on December 8, when Miss Ivor Fox, Miss Adeline M. Haigh, Miss Dorothy Auliff, and Mr. Bernard Manning sang, and instrumental solos were contributed by Miss Ella Collings, Miss Elsie Cohen, Miss Muriel Hay, and Miss Annie Stone. Miss Erica Scott-Bremner recited, and Miss Ellen Rice, Mrs. Guy Chetwynd, and Mr. John Rorke performed a dramatic sketch.

ROYAL COLLEGE OF MUSIC.

The students' orchestra gave an excellent concert at the College Hall on December 13, when it played Mozart's Symphony in E flat, Arthur Benjamin's 'Dance Scherzo' (a promising work by a student, who conducted—in khaki), and Rachmaninov's Pianoforte Concerto in D minor, in which Mr. George T. Ball displayed high qualities at the keyboard. This last was a particularly good performance. Songs were sung by Miss Gertrude Higgs and Mr. Daniel Jones. Sir Charles Stanford conducted.

ROYAL ACADEMY OF MUSIC.

At the students' chamber concert on November 24 a movement from a String Quartet by Herbert Brine displayed considerable promise. Mr. Hockley sang three well-written songs from Housman's 'Shropshire lad' by Willie B. Manson.

At the orchestral concert given at Queen's Hall on December 14 the usual ample evidence of good work was forthcoming. The chief items were a couple of movements from Beethoven's Pianoforte Concerto in G (Miss Kathleen Levi), Mackenzie's 'Pibroch' Suite for violin (Mr. Wolfe Wolfsohn), and Saint-Saëns's 'Africa' Rhapsody (Mr. Ray Robinson), other solo items being contributed by Miss Mary Mackie, Miss Elma Godfrey, Miss Marjorie Perkins, Mr. David Harry, Mr. Robert Pitt, and Mr. Gilbert Robinson. A clever new song, 'England,' by Miss Morfydd Owen, was the only novelty. Sir Alexander Mackenzie conducted.

ÆOLIAN HALL.

Mr. Percy Snowden, who gave a vocal recital on November 22, proved himself to be an accomplished singer. He has a baritone voice of pleasant quality. The excellent programme submitted was almost entirely by British composers, including Elgar, Walford Davies, Maud Valerie White, Arthur Somervell (whose Cycle 'A Shropshire lad' was welcome), Stanford, Cyril Scott, and others. 'Danny Deever,' by Walter Damrosch, was the sole non-native song. Mr. Snowden enunciates clearly, and has a wide range of expression.

Mr. Ralph Lawton gave a pianoforte recital on November 23. He relied upon the classics, and showed technical mastery.

The London Trio (Madame Goodwin, Mr. Pescaki, and Mr. Whitehouse) gave one of its excellent recitals on November 29. Miss Lucy Nuttall sang.

Mr. Austen Carnegie, who possesses a light baritone voice, gave a recital on December 2. He sang in French and English. Although there was much to commend in his performance, it seemed that at present at least his interpretative powers need development. Miss Irene Scharrer played pianoforte solos with her usual charm and style.

Mr. Vivian Langrish displayed fine ability as a pianist at his recital on December 7.

Madame Alys Bateman's Russian concert, on December 7, was a notable one. M. Moisevitch was the pianist, and he played most brilliantly, and with Miss Lena Kontorovitch (violin) he played a Sonata by Akimenko. M. Bornov sang with much expression songs by Slonov and Koeneman, and Madame Aimée Nikitina (soprano) also performed.

Wormser's 'L'Enfant Prodigue,' the wordless play by Michel Carré, which in 1891 created great interest in London, was revived at the Duke of York's Theatre on November 20. It has run successfully for a few weeks, and is we understand to be added to the Shaftesbury repertoire. The following was the cast on the opening night: Pierrot (junior), M. Andrée Mielly; Madame Pierrot (his mother), Mlle. Eugénie Nau; Phrynette, Mlle. Yvonne Arnaud; Pierrot (senior), M. Gilbert Dalleu; The Baron, M. Louis Gouget; The Servant, Mr. George Welch. Mr. Henry Gibson conducted the orchestra, and on this occasion Mr. Landon Ronald played the pianoforte part, as he did twenty-four years ago.

The Saturday night concerts at the commodious Wesleyan Central Hall, Westminster, flourish satisfactorily. On December 4, a song-cycle entitled 'The Philosopher and the Lady' was performed, the words of which are by Miss Helen Taylor and the music by Mr. Easthope Martin. The idea is worked out in a grave and gay style, and the composer shows that he can write piquantly, and always with a melodious appeal.

Mr. Hugh Marlein sang twenty-five songs at his recital on December 7 at Steinway Hall. He has unusual ability in adapting his style to many moods, and in maintaining interest. He is one of the most acceptable lieder singers before the musical public.

M. Pachmann, M. Ysäye, and Madame Stralia collaborated to give a concert at Queen's Hall on December 4. It was a notable event, because all the performances were so splendid. The hall was crammed.

Mr. Isidore de Lara at Steinway Hall on December 16 stated that the concert then given was the three-hundredth of the War Emergency series. During this series seventy-five new works by British composers have been performed.

Madame Blanche Marchesi gave a vocal recital on December 16. Her programme was much varied. Her style tends to be broad and dramatic, and her voice, fine as it is, does not exhibit much variety of colour. A setting of the 'Pilgrimage to Kevlaar,' by Stanford, was a feature.

Suburban Concerts.

The Pinner Choral Society gave a miscellaneous concert on December 8. The choral programme included many choice madrigals and part-songs, and a Fantasia on Christmas carols by Dr. R. Vaughan-Williams. The soloists were Mr. Samuel Mann (vocalist), Mr. Harold Yorke (pianoforte), who also conducted the concert, and Miss Margaret Hooper (violin).

The Hither Green Choral and Orchestral Society gave a concert at the Central Hall, Greenwich, on December 11, when an excellent programme, which included Stanford's 'The Revenge,' Coleridge-Taylor's 'Bon-bon Suite,' and Mozart's G minor Symphony, was performed. Mr. Graham Smart was the soloist, and Mr. Ernest Dumayne conducted.

A vacation conference on Musical Education, under the auspices of the Music Teachers' Association, the Home Music Study Union, the Girls' School Music Union, and the Union of Directors of Music in Secondary Schools, will be held in St. Paul's Girls' School, Brook Green, Hammersmith, London, W., on January 3 to 8 inclusive. The lecturers include Mr. Ernest Read, Mr. Frederick Moore, Dr. W. A. Aikin, Mr. Field Hyde, Prof. John Adams, and Mr. Gustav von Holst. Other speakers are to introduce a number of topics for discussion. Full particulars can be obtained from Mr. Arthur J. Hadrill, hon. secretary, 10, Gladsmuir Road, Whitehall Park, London, N.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society's second concert of the season was given on November 19, with a programme of pleasant variety. 'From grave to gay' was the order of its progress. The first part comprised Beethoven's Overture to 'Egmont' and Bach's Cantata, 'Sleepers, wake.' The solo parts were sung by Miss Mary Leighton, Mr. Ben Morgan, and Mr. Harold Morrow (the last a member of the Society). Miss Winifred Burnett played the violin obligato most artistically. The difficult choir work was admirably performed under the Society's conductor, Mr. E. Godfrey Brown. In the second part violoncello solos were played by M. Emile de Vlieger, the distinguished Belgian now in our hospitable country. The concert concluded with Coleridge-Taylor's 'Hiawatha's Wedding-feast.' The usual annual performances of 'Messiah' took place very successfully on December 17 and 18. Miss Ada Forrest, Miss Dorothy Webster, Mr. John Harrison, and Mr. Norman Allin were the soloists.

BIRMINGHAM.

The Midland Musical Society's second concert of the season was given at the Town Hall on November 22. It was quite of a classical character, but failed to draw a large popular audience, which was a pity, especially as the whole concert was one of the best the Society has given in recent years. The chief choral work of the evening was Bach's Motet for double choir, 'Be not afraid' (unaccompanied), which received an excellent interpretation, admirable in technique, precision, and attack. Villiers Stanford's graphic 'Songs of the Sea,' for solo baritone and male choir, accompanied by the orchestra, constituted an item of special interest, the solo part being delivered by Mr. Frank Macnamara in a telling manner, and in a voice that had the true baritone timbre, rich in volume and tone-quality. The orchestra played Schubert's 'Unfinished' Symphony in B minor, Mozart's dainty and always welcome Serenade, 'Ein kleine Nachtmusik' (strings only), and Haydn's Symphony in G, No. 3. Mr. A. J. Cotton conducted. Miss Eva Rich sang in bravura manner Mozart's great aria, 'L'Amore,' from the opera 'Il Re pastore,' also three of the 'Songs of the Hebrides,' arranged by Marjory Kennedy-Fraser, accompanied by the orchestra.

The Birmingham Festival Choral Society inaugurated its series of concerts at the Town Hall on November 25, the proceeds of which will go to the Lady Mayoress's fund for the relief of British prisoners of war and providing comforts for wounded soldiers. The principal choral work was Brahms's 'Requiem,' Op. 45. Dr. Sinclair conducted, and the principals were Madame Gleeson-White and Mr. Robert Radford. Magnificently sung was Sir Hubert Parry's 'Blest pair of Sirens,' a work in which our premier choral Society has always scored a great success in the past, but one is inclined to place this performance in the first rank and above all others. The novelty of the evening was Villiers Stanford's 'Last Post.' Mr. C. W. Perkins rendered, as usual, most valuable support at the organ.

The twenty-seventh Scottish Concert, in connection with the Birmingham and Midland Scottish Society, was held in the Town Hall on November 27, attracting as usual an assembly always enthusiastic, and insistent upon encores after every item. The proceeds of this Concert, which will probably reach the handsome sum of £50, are to be given to the British Red Cross Society (Scottish Branch). The Glasgow Orpheus Choir, numbering twenty-eight voices, conducted by Mr. Hugh S. Robertson, was the leading feature. Perfect unanimity, excellent phrasing, and wonderful gradation of light and shade characterized its singing of part-songs, and members of the Choir were also heard to advantage in many well-known Scottish songs. Mr. C. W. Perkins gave organ solos.

The Lady Mayoress of Birmingham (Mrs. Neville Chamberlain) gave an invitation concert at the Edgbaston Assembly Rooms on November 30, specially arranged by Madame Minadieu (a local vocalist and teacher of singing), after which a collection was made in aid of the Birmingham Prisoners of War Fund, which realised £277 17s. The artists were Madame Minadieu and Mr. Simmonds, vocalists, Mr. Max Mossel, violin, and Miss Florence Smith, pianoforte. Mr. G. H. Manton accompanied. The chief feature of the concert was the fine performance of Grieg's Sonata in G, Op. 13, No. 2, by Miss Smith and Mr. Mossel.

The second Harrison Concert of the current series of four took place in the Town Hall on November 22, the artistic personnel being the Maori Princess Iwa, Madame Ada Crossley, Mr. Ben Davies, and Mr. William Sammell, vocalists, Miss Fanny Davies, solo pianoforte, Miss May Harrison, solo violin, and Mr. F. B. Kiddle, accompanist. One of the features of attraction was the Maori song 'Waiata Poi,' sung by Princess Iwa, attired in picturesque Maori costume. The Birmingham Chamber Concerts Society's second chamber concert of the season was of special excellence, the programme consisting of Beethoven's String Quintet in E flat, Op. 4, a new String Quartet in F minor by John Gerrard, and Mozart's exquisite Quartet in G minor, the executive again being the Catterall combination, assisted in the two Quintets by Miss L. Dunlop (second viola). The Quartet by Gerrard was played from manuscript, the composer being present, its splendid interpretation being received with enthusiasm. The concert was given in the Exhibition Room of the Royal Society of Artists on November 23.

Mr. Leonard Rayner gave a pianoforte recital in the large lecture theatre of the Midland Institute on December 1, his programme consisting of Bach's English Suite No. 5, in E minor, Schubert's Fantasia on the 'Wanderer,' six Chopin Studies, Op. 25, Nos. 3, 11, 4, 10, 5 and 12, and Liszt's tenth 'Hungarian' Rhapsody. Mr. Rayner is an earnest and scholarly performer.

Mr. Max Mossel's second Drawing Room Concert, given at the Grosvenor Room, Grand Hotel, on December 2, proved a pleasing musical function, the novelty introduced being a Sonata for violin and pianoforte in D minor, Op. 32, by the Russian composer Akimenko, an attractive and melodious work played to perfection by Mr. Benno Moisevitch and Miss Daisy Kennedy. The rest of the programme consisted of pianoforte and violin solos by the same artists, and a number of songs were also given by Miss Edith Clegg.

The Birmingham Choral Union gave its second concert of the season at the Town Hall on December 4, under Mr. Richard Wassell's conductorship. The occasion was well worthy of better support, but Bach does not seem to appeal to the popular Saturday night audiences, and in this case the chief work given was Bach's 'Christmas' Oratorio. Only Parts 1 and 2 were given, of course including the Orchestral Prelude to Part 2. The narration fell to Mr. Sam Hempshall, who represented the Evangelist, and Miss Annie Watson sang the aria 'Slumber, beloved' in an expressive manner. Miss Annie Waldron sang the two recitatives in a clear and telling voice, and was afterwards heard to greater advantage in a well-chosen song. The baritone was Mr. Harry Downing, who rendered excellent service in the 'Christmas' Oratorio, proving himself to be a conscientious artist. The orchestra played Schubert's 'Unfinished' Symphony in B minor, also Mozart's 'Magic flute' Overture. The organist was Mr. C. W. Perkins.

Our Town Hall was crowded to overflowing on December 8, presenting an ideal Birmingham Musical Festival night, the occasion being a concert given in aid of the St. John Ambulance Brigade. The magnificent sum realised by this concert, including donations, reached upwards of £1,000. The artists, who had all generously given their services, were Miss Dorothy Silk, Miss Muriel Foster, Miss Irene Scharer, Mr. Frank Mullings, Mr. Max Mossel, Mr. C. W. Perkins, Mr. G. H. Manton, and Mr. O'Connor Morris. The great attraction was the reappearance of Miss Muriel Foster, who was in splendid voice, and who met with an enthusiastic reception.

Through the instrumentality of Messrs. Dale & Fort, the famous Hallé Orchestra gave the first of two orchestral

(Continued on page 41.)

Composed for use in commemoration of the Bicentenary of Handel's residence at Canons, Middlesex.

I was glad when they said unto me.

ANTHEM.

Psalms cxiii. 1; lxi. 4; cxvi. 16; xlviii. 8.

Composed by EDWARD CUTLER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Molto maestoso. **BASS SOLO.** **RECIT.**

Molto maestoso. *f Gt.* *Gt. to Ped.*

1 was glad when they said un - to

me, Let us go, let us go in - to the house of the Lord.

mf Full Sw. *rit.*

Lento tranquillo. **SOPRANO SOLO.** *mp*

I will dwell in Thy ho - ly . . tem - ple,

ALTO SOLO. *mp*

I will dwell in Thy ho - ly tem - ple, I will

Lento tranquillo. *p Sw.* *Ped.* *Man.*

in Thy ho - ly . . tem - ple, and I will pay my vows in the

dwell in Thy ho - ly tem - ple, and I will pay my

Ped. *Man.*

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c (1)

sight, . . . in the sight of . . . all Thy peo - ple. I will

vows in the sight . . . of all Thy peo - ple. I will

Ch. 8 ft.
(See. comp.)

Ped.

dwell in Thy ho - ly . . . tem - ple, in Thy ho - ly . . .

dwell in Thy ho - ly tem - ple, I will dwell in Thy ho - ly

tem - ple, will dwell, . . . and my trust shall be, shall

tem - ple, I will dwell in Thy ho - ly tem - ple, and my

cres.

be . . . un - - der cov - er of Thy wings, for ev - - er. We

trust shall be un - der cov - er of Thy wings, for ev - - er. We

dim.

Poco più mosso. cres.

Sw.

Ch. 8 & 4 ft. cres.

I WAS GLAD WHEN THEY SAID UNTO ME.

January 1, 1916

Con moto moderato.

will wait, we wait, we wait.

will wait, we wait, we wait.

TENOR.

CHORUS.

mf We wait for Thy lov - ing -*Con moto moderato.**mf*

Gt.

legato.

Gt. to Ped.

CHORUS.

mf We- kind - ness
BASS.

CHORUS.

in the midst of Thy ho - ly tem - - ple, Thy

mf We wait for Thy lov - ing - kind - ness, Thy

wait for Thy lov - ing - kind - ness

in the midst of Thy ho - ly

CHORUS.

mf We wait for Thy lov - ing - kind - ness, we

ho - - - - ly tem - ple, of Thy ho - - - - ly . .

lov - - - - ing - kind - ness in the midst of Thy ho - ly . .

tem - ple, O Lord, we wait, O Lord, we
 wait, O Lord, we wait, O Lord, we
 tem - ple, We wait for Thy lov - ing - kind - ness, O Lord, we
 tem - ple, O Lord, we wait, we wait for Thy lov - ing -

f *Gt.*

mp *dolce e sostenuto.*
 wait, We wait . . for Thy lov - ing kind - ness
mp *dolce e sostenuto.*
 wait, we wait . . for Thy
mp *dolce e sostenuto.*
 wait, we wait for Thy
mp
 kind - ness, *sostenuto.* we wait,

mp *Ch. (Sw. coupled.)*
Ch. to Ped.

cres. *rall.*
 in the midst of Thy tem - ple, Thy ho - - ly
cres. *rall.*
 lov - - ing - kind - ness, in the midst of Thy ho - - ly
cres. *rall.*
 lov - - ing - kind - ness, in the midst of Thy ho - - ly
cres. *rall.*
 Lord, we wait, in the ho - - ly . .

(add to Sw.) cres. *rall.*

a tempo.
 tem - ple. We wait for Thy lov - ing - kind - ness, in the midst of Thy ho - ly

a tempo.
 tem - ple. We wait for Thy lov - ing - kind - ness, in the midst of Thy

f a tempo.
 tem - ple. We wait for Thy lov - ing - kind - ness, in the midst of Thy ho - ly

f a tempo.
 tem - ple. We wait, we wait, in . . the midst of Thy

f (Gt.) a tempo.
Gt. to Ped.

cres.
 tem - ple, we wait, . . . we wait,

cres.
 tem - ple, we wait, we wait, we wait,

cres.
 tem - ple, we wait, we wait, we wait,

cres.
 tem - ple, we wait, we wait, we wait,

cres.
Full Sw. mf

f
 We

f rall. a tempo.
 We wait for Thy lov - ing - kind - ness, *a tempo.*

(Reduce Sic.) mf Gt. rall.
mf Ped.

f
 Voices alone.

Lord, in the midst of Thy ho - ly . . tem - . . .

We wait for Thy lov - ing - kind-ness in Thy ho - ly tem - .

wait for Thy lov - ing - kind-ness in the midst of Thy ho - ly tem - . . .

Lord, in the midst, the midst of Thy ho - ly tem - .

(Man.)

rit.

Lento (come 1ma).

- ple. *tranquillo. mp*

- ple. *tranquillo. mp*

- ple. *tranquillo. mp*

- ple. *tranquillo. mp*

- ple. *tranquillo. mp*

Lento (come 1ma).

f Gl. *dim.* *mp Ch. 8 & 4 ft. (Sw. compd.)*

Ped. *(Ch. to Ped.)* *Ped.*

cres.

dwel in Thy ho - ly tem - ple, in Thy ho - ly tem - ple, will

cres.

dwel in Thy ho - ly tem - ple, I will dwell in Thy ho - ly tem - ple, I will

cres.

dwel in Thy ho - ly tem - ple, in Thy ho - ly tem - ple, I will
in Thy ho - ly, ho - ly

cres.

dwel in Thy ho - ly tem - ple, I will dwell in Thy ho - ly tem - ple, I will

mp Gt. cres.

Gt. to Ped.

dim.

dwel, . . and my trust shall be, shall be . . un - der

dim.

dwel in Thy ho - ly tem - ple, and my trust shall be un - der

dim.

dwel in Thy ho - ly . . tem - ple, and my trust shall be un - der

dim.

dwel in Thy ho - ly tem - ple, and my trust shall be un - der

dim.

I WAS GLAD WHEN THEY SAID UNTO ME.

January 1, 1914

Poco più mosso. cres.

cov - er of Thy wings for - ev - er. We wait, we

cov - er of Thy wings for ev - er. We wait, we

cov - er of Thy wings for ev - er. We wait, we

cov - er of Thy wings for ev - er. We wait, we

Sw. Poco più mosso.

(*Sw. to Ch. in.*) *Ch. cres.*

Sw. to Ped.

dim. wait, we wait, we wait, O Lord, . . .

dim. wait, we wait, we wait, O Lord, . . .

dim. wait, we wait, we wait, O Lord, . . .

dim. wait, we wait, we wait, O Lord, . . .

Sw. dim. *Ch. p*

dim. e rit. we wait, O Lord. *pp*

dim. e rit. we wait, O Lord. *pp*

dim. e rit. we wait, O Lord. *pp*

dim. e rit. we wait, O Lord. *pp*

dim. e rit. we wait, O Lord. *pp*

Sw. dim. e rit. *pp*

Ped. (8)

concerts
will give
The prog
No. 3, L
Rimsky-
Elgar's
Polovtsie
Smythson
Symphon
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Bantock
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(Continued from page 32.)

concerts in the Town Hall on December 7, and probably will give a third in March. Mr. Thomas Beecham conducted. The programme included Beethoven's 'Leonore' Overture No. 3; Delius's 'A Village Romeo and Juliet' (Scene 5); Rimsky-Korsakov's 'Symphonic Suite,' 'Scheherazade,' Elgar's 'Carillon' (reciter, Mr. Carlo Liton), 'Danses Polovtsiennes' from Borodin's 'Prince Igor,' Dr. Ethel Smyth's Overture 'The Boatswain's Mate,' Grieg's 'Symphonic Dance in A major,' a charming Menuet by Lully, 'Le bourgeois gentilhomme,' and Smetana's sparkling Overture 'The Bartered Bride.' Mr. Beecham secured a complete success with his splendid rank and file,—indeed the whole concert was one of the highest possible order.

The Birmingham Choral and Orchestral Association gave 'An all-British Night' on December 11 in the Town Hall, the novelty of the evening being the first performance here of Coleridge-Taylor's Rhapsody, 'Kubla Khan,' for contralto solo, chorus and orchestra, the words by Coleridge. It is a work typical of the composer of 'Hiawatha,' and is based on themes that haunt the memory, developed in the composer's well-known manner. Choir and orchestra seemed to be in entire sympathy with the work. Mr. Joseph H. Adams conducted, the solo part being sung by Miss Alice Mandeville. Stanford's Choral Ballad, 'The Revenge,' Fletcher's Choral Rhapsody on Welsh Airs, and Mackenzie's Overture, 'Britannia,' were other items in a programme of great variety.

The orchestral classes of the Midland Institute School of Music gave a concert in the large lecture theatre on December 13, under the conductorship of Prof. Granville Bantock. The programme consisted of only three items, Arensky's Overture 'A Dream on the Volga,' Sibelius's 'Valse Triste,' and Rubinstein's lengthy Symphony, 'Ocean,' No. 2, Op. 42. The orchestra has never played with greater tone-colour and intelligence. The principal of the School is to be congratulated on the progress the students have made.

BOURNEMOUTH.

The prevailing adverse conditions as affecting musical efforts are being combated by Mr. Dan Godfrey with a persistence that calls forth whole-hearted admiration. One feels, indeed, that if the Winter Gardens management failed to 'carry on' at this crisis, then would the cause of Municipal music suffer such a serious blow that both English music and music in England—two totally distinct considerations—would feel the effect far beyond the actual boundaries of Bournemouth itself. In this sense Mr. Godfrey is fighting for a common cause throughout the country, for it is only by consistent advocacy in our different centres that the art of music can survive those conditions which a European war superimposes. We should be grateful, therefore, to those who are keeping the flag of music flying in those citadels where its maintenance has been up to the present secure.

Again it is our congenial task to show, by means of the succeeding chronicle of events, that no deterioration has been apparent in either the programmes or the performances in connection with the Symphony Concerts. The exigencies of space do not allow of detailed criticism anent the various features of interest, but for the purposes of record we cannot omit to catalogue the following works as samples of the many attractive compositions brought forward during the last month: Prelude and Close, 'Tristan and Isolde' (Wagner); Airs de Ballet from 'Rosamunde' (Schubert); Overture, 'Benvenuto Cellini' (Berlioz); Glazounov's Symphony No. 4, in E flat; Joseph Jongen's Fantasia on two popular Walloon Christmas Carols (first performance here); Weber's 'Der Freischütz' Overture; Brahms's C minor Symphony; Beethoven's Symphony in the same key; and 'L'Apprenti Sorcier' Scherzo (Dukas). Among other features of the concert on November 9, Dr. Ethel Smyth was present in order to conduct her Overture to 'The Boatswain's Mate' (first time here), and her charming 'Cliffs of Cornwall' Prelude to Act 2 of 'The Wreckers.' Most of the works enumerated above were splendidly played, the only exception to this satisfactory rule being, perhaps, the 'Rosamunde' music, which was much too heavy-handed. The performances of the soloists have been

rather less uniformly successful: Mr. Frank Tapp revealed an ample technique in Liszt's E flat Pianoforte Concerto, his interpretation of the work being also of an entirely commendable nature; Miss Jacoba Wolters, an always welcome Bournemouth instrumentalist, was heard to advantage in Gabriel Pierné's Concertstück for harp and orchestra; Balakirev's Pianoforte Concerto did not prove a very good medium for the display of Miss Adela Hamaton's attainments, the music losing much of its virile flavour under the pianist's subdued methods; Miss Edith Abraham may be accounted a performer of considerable promise, notwithstanding evidences of present immaturity, her playing in Arensky's Violin Concerto (first performance at Bournemouth) being very musical as a whole.

Poor attendances have been registered at the series called 'The Monday Specials,' although nothing in the programmes has justified this neglect: *mirabile dictu*—O ye traducers of standard German music!—it has only been when Wagner has figured largely in the scheme that the audience has approached normal dimensions! The Wagner items have included the Prelude to 'Lohengrin' and the Introduction to Act 3 from the same opera (lately disapproved of in the columns of the *Daily Mail*), and the Introduction to Act 3, with Dance of the Apprentices, Procession of the Masters, and Homage to Hans Sachs, from 'The Mastersingers.' Intermingled with these excerpts we have had such enjoyable compositions as Edward German's 'Welsh Rhapsody,' Rimsky-Korsakov's Sinfonietta on Russian Themes (first time here); Overture, 'Youth,' by Arthur Herve; Smetana's Symphonic-poems, 'Vysehrad' and 'Vltava'; and Saint-Saëns's 'Suite Algérienne.' The concert on December 7 was devoted to Italian composers, the subjoined being the instructive scheme: Overture, 'Medea' (Cherubini); Overture, 'William Tell' (Rossini); 'Dance of the Hours,' from 'Gioconda' (Ponchielli); Sinigaglia's 'Piemontese Dances'; ballet music from 'The Sicilian Vespers' (Verdi); the first performance of a Tone-poem, 'Satan's Dream,' by Venanzi; and the 'Caro nome' aria from 'Rigoletto' (Verdi), extremely well sung by Miss Hilda Nelson, the possessor of a charming voice. The tenth concert of the series, on December 13, was given up to the works of Grieg, the programme including for its principal items his four Symphonic Dances; the Suite (No. 1), 'Peer Gynt'; the two Melodies for Strings; and the Pianoforte Concerto. The performance of the latter by Miss Marjorie Sotham was marred by some unfortunate slips, but otherwise her playing was fairly satisfactory.

At these concerts, too, have also appeared Mr. Ewart Cook, who sang Gounod's hackneyed recitative and aria 'She alone charmed my sadness' with moderate success, and Messrs. Whitaker, Solomon, Riviere, and Wolters (members of the Orchestra), who played in pleasant fashion the 'Death and the Maiden' Variations from Schubert's D minor Quartet.

Several distinguished artists have visited us recently. Miss Marie Hall, who played in conjunction with the Municipal Orchestra, is the first name on our list; the well-known violinist is a frequent visitor here. But Mr. Mark Hambourg fulfils return engagements with even greater rapidity; at his Chopin recital on November 20 the Polish composer was 'Hambourised' (if we may use the term) to such an extent that the performances resulted in a sequence of surprises. Wonderfully virile though most of his readings were, we infinitely preferred the pianist in the more subdued pieces, where his playing was often very beautiful. Madame Clara Butt drew an immense house, and was enthusiastically acclaimed, but the popular contralto was not really at her best on this occasion. A very pleasing violin and pianoforte recital was given by Melsa and Shapiro on December 4, at which a capital exposition of the lovely César Franck Sonata was the pick of the programme. The concerts of MM. Ysaÿe and Pachmann and Madame Stralja have already been so fully reported in other centres that there is hardly any need to refer to the Bournemouth engagement; our personal view, however, finds some points for criticism which have met with considerable support. Firstly, the arrangement of the programme was an ill-advised one; secondly, by the omission of a violin and pianoforte Sonata a magnificent opportunity was lost; lastly, a mistake was made by the great violinist in repeating so many pieces which he had already played at his two former visits. On December 11, Mr. Graham Peel, the well-known

song-writer and a resident at Bournemouth, was instrumental in securing the services of Miss Fanny Davies and Mr. Gervase Elwes for a War Funds concert: artistic singers and artistic songs are all too rare at the Winter Gardens, so that the advent of Mr. Elwes with a sheaf of fine songs was keenly welcomed by the starved song-lovers of Bournemouth. Miss Davies has always impressed us as being one of the cleverest of our pianists, and she easily maintained her reputation at this particular concert.

Lastly, mention must be made of the first concert this season of the combined Municipal Choir and Orchestra. Sir Frederick Bridge's 'Flag of England' (conducted by the composer) and Sir Edward Elgar's 'The Banner of St. George' (conducted by Mr. Godfrey) were the most important works performed, with Miss Carrie Tubb as soloist. Some unaccompanied choral music—a welcome innovation here—consisting of the Earl of Mornington's 'It fell upon a day,' Eaton Fanning's 'Moonlight,' Barnby's 'Sweet and low,' and 'In the merry Spring,' by Ravenscroft—was sung under the direction of the chorus-master, Mr. Thomas J. Crawford. Mr. Godfrey led a performance of the National Anthems of the Allies. The interpretations were all very spirited, and plainly met with the approval of the audience.

BRISTOL AND DISTRICT.

On November 22 a large congregation assembled in the Church of St. Mary Redcliff to hear combined performances by Mr. R. T. Morgan (the organist of the church), Mr. Hubert W. Hunt, violin, and Mr. R. Le Duc Bucknall, violoncello. Rheinberger's Suite, Op. 149, and a Romance and Duet by Schumann, Op. 88, for violin and violoncello, were welcome items.

Concerts were given on November 24 and 25 by Madame Clara Butt and party at the Victoria Rooms. The celebrated contralto when she appears publicly at Bristol considers herself at home. There her childhood was passed. When a mere girl she sang solos in the old Colston Hall, and in the Cathedral her marriage with Mr. Kennerley Rumford was celebrated. On the present occasion she and her sisters Pauline and Ethel Hook, and Hazel Gray, gave Liza Lehmann's 'The birth of the flowers.' Mr. Whitney Mockridge and Mr. Walter Hyde also sang. Others who took part were Misses Molly Blower and Elsie Faulkner, violins, and Mr. W. H. Squire, violoncello. Mr. Harold Craxton (pianoforte) and Mr. P. Mavon Ibbis (organ) were the accompanists. During the interval at the first concert the Lord Mayor (Dr. Barclay Baron) thanked Madame Clara Butt for her noble efforts for the Red Cross Society and other War relief agencies.

At a recital in the Victoria Rooms, on December 2, the artists were Miss Kathleen Carruthers, pianoforte, Mr. Percival Hodgson, violin, and Madame Nicholas Evans, vocalist. Considerable interest was manifested in the interpretation of a Suite for violin and pianoforte by York Bowen, which had not been heard at Bristol. Other features of the programme were also well received, and the songs by Madame Nicholas Evans were accompanied by Mr. W. E. Fowler.

The chamber concerts by the Clifton Quintet during its fourteenth season are to be devoted to music of which the selection betokens patriotism and the support of our Allies. On December 6 the first concert was given at the Victoria Rooms. The players were Messrs. Herbert Parsons, pianoforte, Maurice Alexander and Edgar Hawke, violins, Alfred Best, viola, and Percy Lewis, violoncello. Three String Quartets were played, viz., C. Villiers Stanford's No. 5 in B flat (Op. 104), H. Waldo Warner's Phantasy No. 2, in D (Op. 15), and Percy Grainger's folk-music setting, 'Molly on the shore.' These were excellently played. Mr. Parsons gave B. J. Dale's Sonata in D minor, and the long production was warmly applauded.

A varied programme was presented by the Bristol New Philharmonic Society (conductor, Mr. Arnold Barter) at the Victoria Rooms on December 8. Part 2 of 'Elijah' was given, the soloists being Miss Mabel Manson, Miss Mildred Jones, Mr. Frank Webster, and Mr. Campbell McInnes. The miscellaneous part comprised four old Flemish folk-songs transcribed for the orchestra by Arthur de Greef,

'Fantasia on Christmas Carols' by R. Vaughan Williams and 'Carnival Overture,' by Alexandre Glazounov. There was a competent orchestra.

On December 9, at Knightstone Pavilion, Weston-super-Mare, the Philharmonic Society gave a performance of 'Messiah,' and despite inclement weather there was a large audience. The principal vocalists were Miss Mabel Manson, Miss Gertrude Winchester, Mr. John Booth, and Mr. Robert Radford. The orchestra was led by Mr. Frank Gardner. Mr. Edward Cook directed.

DEVON AND CORNWALL.

DEVON.

The progress of the season is witnessing war-fund concerts almost exclusively, and though these do not in all cases meet definite artistic aim, in other cases local Societies have seized the opportunity to give the public music of high standard which has required serious preparation. At two concerts given at Plymouth on November 11, to raise money to defray expenses of camp and hut concerts under the V.M.C.A. régime, there was no local talent, the performances comprising a concert-party sent out by Miss Lena Ashwell for the purpose. It included Madame Gleeson-White, Miss Lily Fairney, Miss Helen Mott, and Messrs. Charles Saunders, Frederick Hudson, and Harrison Hill.

The singing by ladies' voices in well-blended parts formed the chief feature of a concert at Plymouth on December 1, the choir being that of the Mutley V.M.C.A., conducted by Mr. Douglas Durston. The most important pieces were Elgar's 'The Snow' and Hamish MacCunn's 'Oh, my love, leave me not.'

Nearly £90 was raised for 'Christmas comforts for the Wounded' by the R.G.A. Band, Plymouth Division, on December 8. The jubilee birthday of Sibelius was honoured by delightful readings of 'Finlandia' and the 'Valse triste.' The complete responsiveness of the band to Mr. R. G. Evans's musicianly direction was evidenced in Elgar's 'Crown of India' March and in music by Wagner, Jarnfeldt, Wolf-Ferrari, and Tchaikovsky. Lieut. E. Heinze, R.G.A., displayed high artistic gifts as a violinist in Wieniawski's 'Légende' and in a Hungarian Dance by Brahms, the difficult art of orchestral accompaniment being sympathetically performed by the band in these pieces, and in songs sung by Miss Eileen Buck and Musician Davies (a member of the band).

Each Thursday the Misses Smith have provided chamber music for visitors, and on November 25 the string players of the Extempore Chamber Music Club (Messrs. Ball, Combs, Fouracre, and Pike) played Glazounov's Op. 26, and Mr. Pike and Miss Florence Smith were associated in Dohnányi's Sonata for violoncello and pianoforte.

The tour of small towns in Devon and Cornwall by a Butt-Rumford concert-party was so excellently managed by Mr. Charles Saunders that the sum of £300 was forthcoming for Red Cross work.

At its annual meeting the Exeter Diocesan Church Association resolved that work should be in abeyance in the duration of the War, and a sub-committee was appointed to decide when activities might usefully be revived. Mr. J. Roylands-Smith is choirmaster, and the Rev. R. C. Llewellyn hon. secretary.

Inadvertently an interesting event in Church music was overlooked last month. This was a lecture given on Church music on October 16 at Torquay, by Archdeacon Sims, which gave occasion for performance of the following interesting programme: Prelude and Fugue in C minor for organ (Bach), Mr. Twinning; Largo from Concerto for two violins (Bach), Messrs. Le Marchant, Goss, and Rhodes; Intermezzo from Schumann's Pianoforte Concerto, Messrs. Rhodes, Le Marchant, Goss, and Kinch; Légende for violin (Wieniawski), Mr. Le Marchant; three movements from an Organ Concerto by Handel, Messrs. Twinning, Le Marchant, Goss, and Kinch.

Members of the Torquay and District Organists' Association, at their meeting on December 11, were treated to a pianoforte recital by Dr. H. J. Edwards, who gave poetic and sympathetic readings of Mendelssohn, Beethoven, Chopin, Debussy, and himself. A paper on 'Early English Church music,' read by

Mr. H. F. Torquay during the excitement (Mr. B. direction November music by Fletcher, been press works by Moskows Saint-Saëns ckwitth (pianoforte December the orch A progr December The N Sullivan's orchestra Goss con Gounod Philharm F. G. Slu At the concert given in War T Sonata in Kinney G also contr Duets Trotter at November Libr, sur Miss Kall her ladies at a Hosp Iybrid Ughoroug played at band and Combema music was Miss Row ladies' bac at Idldles After r on Decem organist, Exeter by reduc December showed the spite of d 'Hear m 'Blest pa Edwards were Ml vocalists, The E given a Hospital The repe Mackenzi the conce The Choir Mabe choruses spirited row, 'T Forkellis and at P conducting trained by well on solos and

Mr. H. H. Kinch, was illustrated by a vocal quartet with pieces by Tye, Tallis, Farrant, and Byrd.

Torquay Municipal Pavilion has been well provided during the last month. Russian ballet music created excitement when represented by the Municipal Orchestra (Mr. Basil Cameron), and Russian dancers, under the direction of M. Serge Morosov, during the week prior to November 18. At the miscellaneous concerts orchestral music by Beethoven, Dvorák, Auber, Chabrier, Fall, Fletcher, Landon Ronald, Berlioz, Moussorgski, &c., has been presented; and the Symphony Concerts have included works by Tchaikovsky, César Franck, Borodin, Beethoven, Moskowski, Glazounov, and Wagner. Concertos by Saint-Saëns were played respectively by Mr. Arthur Leckwith (violin, B minor) and Dr. Rumschisky (pianoforte, No. 4, C minor), on November 18 and 25. On December 2, Miss Gertrude Peppercorn collaborated with the orchestra in Liszt's Pianoforte Concerto in E flat. A programme of 18th century music was played on December 13.

The Nonconformist choirs of Torquay united to perform Sullivan's 'The Prodigal Son' on December 1, and with orchestra numbered two hundred performers. Mr. E. W. Goss conducted.

Gounod's 'Faust' was given in concert form by Holsworthy Philharmonic Society on December 9, conducted by Mr. F. G. Sluman.

At the Maynard School at Exeter, on November 24, a concert given under the auspices of the Committee for Music in War Time included César Franck's Sonata and Handel's Sonata in A for violin and pianoforte, played by Mlle. Kinney Guillaïn and Miss Ruby Holland, both of whom also contributed solos.

Duets and solo vocal music were sung by Messrs. Dean Trotter and Walter Belgrove, at a concert at Exeter, also on November 24, when two Songs of Rumania, by Hermann Löhr, sung by Mrs. W. Gordon, were interesting items. Miss Kathleen Angel's violin solos were accompanied by her ladies' orchestra, and along with them she played also at a Hospital Fund concert on December 4.

Ivybridge Congregational Choir gave a sacred concert at Ugborough on November 17; Mr. Watts-Smyrk's orchestra played at Ilfracombe on December 1; Miss Benson's string band and Miss Emily Lerwill (pianoforte) gave a concert at Combemartin on December 1. Also, on that date, chamber music was played at Velverton by Mrs. and Miss Woodland, Miss Rowed, Messrs. H. R. V. Ball and G. Tacker. A ladies' band, directed by Miss Prior, contributed to a concert at Liddleleigh on December 2.

After renovation, Tavistock church organ was re-opened on December 13 by a recital by Mr. W. Clatworthy, the organist, and the choir sang anthems.

Exeter Oratorio Society met the conditions of the times by reducing its usual Festival Day to one concert on December 15. The choir, numbering two hundred and fifty, showed that its members had been loyal to their work in spite of difficulties, and successfully performed Mendelssohn's 'Hear my Prayer' and 'Judge me, O God,' and Parry's 'Blest pair of Sirens.' The conductors were Dr. H. J. Edwards and Dr. D. J. Wood, and the principal artists were Miss Doris Montrave and Mr. Powell Edwards, vocalists, and Mr. S. W. A. Moyle, 'cellist.

The Exeter Male-Voice Choir (Mr. W. J. Cotton) has given a series of concerts to the wounded at the V.A.O. Hospital at Exeter, and to soldiers quartered in the City. The repertory of the Choir includes works by Cooke, Webbe, Mackenzie, Sullivan, Brahms, Barnby, de Rillé, &c., and the concerts have been much enjoyed by all concerned. The Choir's activities fully justify its continuance in war time.

CORNWALL.

Mabe male choir, conducted by Mr. E. Spargo, sang choruses and quartets at Mabe on November 12, several spirited numbers including 'Haul away,' 'Row, boatman, row,' 'The Soldier's farewell,' and the 'Hallelujah' chorus. Pockellis male choir sang at Trenoweth on November 27, and at Pockellis on the following day, Mr. E. Whiteside conducting. Camborne Women's Choir, a very useful class trained by Mr. F. Everson Luke, sang part-songs remarkably well on December 2, several of the members contributing solos and duets.

At a sacred concert at Ponsanooth on November 13, the Wesleyan choir sang several anthems, and quartets and duets were performed by members. Mr. Thomas Webber conducted. Mr. Matthew Clemens obtained a very good performance of the 'Hymn of Praise,' on December 2, from Redruth Festival Chorus and Orchestra, numbering a hundred and forty performers. Mr. H. V. Pearce led the band, and Madame Maria Velland was the chief attraction among the soloists. Newquay's Russian Day, on December 2, closed with a concert conducted by Mr. Crosley Smith, the chief performers being the Newquay Orchestral Society and a choir of seventy voices. The music was chiefly of a patriotic order. Bodmin Wesleyan choir, on December 5, were conducted by Mr. M. H. Bowes in a performance of the Cantata, 'The great Light'; and on the same date, at Camborne, the Centenary Choir sang selections from 'Messiah,' 'Elijah,' 'Hymn of Praise,' and 'The Creation,' under the direction of Mr. F. Everson Luke. 'The Banner of St. George' received an excellent performance from St. Austell Glee and Madrigal Society on December 9, Mr. C. L. Forrester being responsible, and Mr. Matthew Clemens (organ), Mrs. M. Richards (pianoforte), Madame Maria Velland and Miss Ada Thomas (vocalists), and Mr. R. Debever (violoncello) giving assistance.

The presence of regimental bands is much appreciated in the districts of Cornwall, and concerts given respectively at St. Anthony on November 30 by the 4th West Yorks band (bandmaster J. E. Cormack) and at St. Ives on December 2 by the Royal Garrison Artillery band from Falmouth, were largely attended.

DUBLIN.

The Joseph O'Mara Opera Company paid a two weeks' visit to the Gaiety Theatre during November, playing 'Madame Butterfly' (with Madame Jean Broia in the cast), 'Carmen,' Marchetti's 'Ruy Blas' (for the first time at Dublin), 'Lucia di Lammermoor,' 'Il Trovatore,' 'Lily of Killarney,' 'Maritana,' and 'Faust.' The Company includes many good operatic vocalists, and its performances attracted very large audiences. During the visit an afternoon concert, at which all the principal members appeared, was given in aid of a 'Comforts Fund' for Soldiers, and £80 was taken at the doors.

During the week of December 6, the Rathmines and Rathgar Musical Society performed 'Iolanthe' and 'The Yeomen of the Guard' at the Gaiety, under the direction of Mr. J. C. O'Brien and Mr. C. P. FitzGerald. The principal parts were taken by the following local artists: Miss Kathleen Gahan, Miss May Doyle, Miss Florence Howley, Miss Joan Burke, Mr. Arthur Lucas, Mr. T. W. Hall, Mr. Knox, Mr. Irvine Lynch, Mr. Wilson Kelly, &c.

On December 9, Dr. George Hewson and the members of the Zion Choral Society gave a performance of Mrs. J. Robinson's Cantata, 'God is Love,' and Gounod's 'By Babylon's wave,' in Zion Church. Solos were sung by Miss Lilian Whittaker, Miss Clarke, Miss Stokes, Mr. R. Scott, and Mr. A. Voakley.

At the Royal Dublin Society, chamber music recitals have been given by the following artists: Dr. Esposito, pianoforte recital; on November 29 (Beethoven's Op. 111; Chopin's Fantasia Polonaise, Mazurkas Op. 41, and fourth Ballade; besides pieces by Alessandro and Domenico Scarlatti and Leonardo Leo); the London String Quartet, on December 6 (Brahms's Op. 51, No. 2; Beethoven's Op. 18, No. 4; and Schumann's Op. 31); Miss Irene Scharrer (her first appearance at Dublin) and Mr. Max Mossel, on December 13 (Sonata, César Franck; 'Kreutzer' Sonata, Beethoven; and solos for each artist).

During the month the usual Christmas performances of 'Messiah' have been given at the Centenary Church, Stephen's Green, conducted by Mr. A. S. Deale; at Rathmines Parish Church, conducted by Mr. Raymond Revelle; and at Christ Church Cathedral, conducted by Dr. Kitson. A special performance (with string accompaniment) of Bach's 'Sleepers, wake,' was given at Christ Church Cathedral on Advent Sunday, at the afternoon service.

On December 10 and 11, in the Antient Concert Room, Miss Jean Nolan and Mr. H. Plunket Greene gave vocal recitals accompanied by Rev. R. A. Oulton and assisted by

Mr. Clyde Twelvetees, solo 'cello, and Miss Madalene Mooney, solo violin. The programmes included French and English songs, and Stanford's song-cycle 'A fire of turf.'

Mr. Nabarro's Sunday Orchestral Concerts have been continued, and the programmes have comprised light selections, with a movement from a Symphony as the most serious item.

EDINBURGH.

Mention was made of Prof. Tovey's activities last month, and we have now to record his appearance twice as an orchestral conductor. On November 21 he conducted the Edinburgh Musicians' Concert in the Empire Theatre, the programme including Beethoven's C minor Symphony, and Dvorák's Scherzo Capriccioso, Op. 66. Paul della Torre was solo pianist. At the first Historical Concert, on December 1, the Scottish Orchestra, under the Professor's baton, gave Mozart's Symphony in G minor, Wagner's 'Siegfried Idyll,' and Beethoven's 'Sinfonia Eroica' to illustrate 'the use of the small orchestra in large designs.' On the previous evening, November 30, Prof. Tovey lectured to the Edinburgh Organists' Society on 'Counterpoint as a means of Expression,' and delighted everyone with his pianoforte illustrations, and on December 4 he again performed at a young people's educational concert. On December 13 he was solo pianist at the Beethoven concert of Paterson's series. On that occasion he played the fourth Concerto. Enthusiastically recalled, he played the Fantasia in G minor. The other numbers selected for this concert deserve mention, as they are not the general favourites: an Adagio from the 'Prometheus' music, the posthumous Rondino for wind instruments, and the eighth Symphony.

A unique combination of artists gave a recital in the Usher Hall on November 20: Vsayé, Madame Stralia, Pachmann. A Sonata for violin by Veracini, 'Bel raggio lusinghier' (Rossini's masterpiece for soprano), and familiar pieces by Chopin, gave each of the artists unlimited scope. Mr. Beecham conducted the orchestral concert on November 22. Examples of Stravinsky's, Delius's, and Borodin's outlook upon art were given, the most outstanding item of this group being Stravinsky's 'L'Oiseau de Feu.' Miss Flora Woodman was hailed, on her first appearance at Edinburgh, as a great soprano at the fourth Orchestral Concert on November 29. The Symphony on this evening was Brahms's No. 2, in D. On December 6, Madame Suggia's introduction as a solo 'cellist' was an event of more than usual importance. Saint-Saëns's Concerto and Bach's Suite in C major for 'cello gave her ample scope to display her extraordinary gifts. Debussy's 'Iberia' Suite was given for the first time at Edinburgh. Mr. Mlynarski conducted. The sixth concert, on December 13, has already been referred to.

The second Harrison Concert was held on November 27, Madame Ada Crossley, Miss Fanny Davies, Mr. Ben Davies, and Princess Iwa being the chief artists. Sir Walter Parratt gave an organ recital of works by Bach, Baxtehude, &c., on December 8, at the second Historical Concert. Miss Denne Parker's vocal recital on December 3 deserves mention as one of the musical events of the month. Her interpretation of Dr. Arthur Somervell's song-cycle 'James Lee's wife,' and of a group of French songs by Chausson, Hahn, Koehlin, and Le Grand mark out Miss Parker as an artist whose name may yet pass out far beyond Edinburgh.

GLASGOW.

The first choral concert of the season was given on November 23, when Mr. Mlynarski conducted the Choral Union and the Scottish Orchestra in an admirable performance of Berlioz's 'Faust.' The singing of the Union gave evidence of careful rehearsal under Mr. Clemens, and an even better result would have been secured had the numbers been reduced so as to have assembled all four sections of the choir on the platform. The orchestral part benefited much by Mr. Mlynarski's expert handling. Of the soloists—Miss Esta D'Argo, Messrs. Frank Mullings, Joseph Lycett, and Robert Burnett—the last-named and Mr. Mullings excelled. The Saturday Popular Orchestral Concert on November 27 was notable chiefly for the unusually successful début of Miss Flora Woodman, who possesses gifts of voice and

temperament which should bring her into the front ranks of vocalists. At the fourth concert, on November 23, Mr. Benno Moiseiwitsch was the soloist in Beethoven's Piano Concerto in E flat, and in Saint-Saëns's second Piano Concerto in G minor, a programme sufficient to tax the executive powers of any pianist. In the last movements of the Saint-Saëns Concerto especially, Mr. Moiseiwitsch's performance was marvellous. At this concert Balakirev's Symphonic-poem 'Tamara' proved a very acceptable novelty. Madame Guilhermina Suggia made her first appearance here at the fifth concert on December 1, playing excellently in the solo part in Saint-Saëns's Violoncello Concerto and in Boellmann's Symphonic Variations for violoncello and orchestra. The programme included a first performance here of an excerpt from Debussy's 'Khoravanchina,' and a Gopak by the same composer, in all of which Mr. Mlynarski got the best out of the band. The last concert which can come under review this month is that of December 14, when Beethoven's Choral Symphony and a selection from 'Israel in Egypt' were given, the latter under Handelian conditions as regards orchestra, viz., strings, oboes, bassoons, trumpets, and drums, with the pianoforte accompanying the recitatives, and the organ (effectively played by Mr. W. Forbes Forsyth) added in the choruses. In 'Israel,' Mr. Warren T. Clemens made his initial appearance as conductor, and received a warm welcome. Mr. Clemens has not yet had time to effect much change in the singing of the Choral Union as, up to the present, the works rehearsed have all been more or less familiar to the choir, but his treatment of the big double choruses showed the grip of the experienced choirmaster, and when he brings forward a perfectly new choral programme in January, his distinctive qualities as conductor will be made manifest. In the taxing choral part of the Symphony the chorines acquitted themselves most creditably. The solo vocalists were Miss C. Hatchard, Miss Dorothy Webster, Mr. H. Brearley, and Mr. W. Hayle.

Apart from the Choral and Orchestral Union's operations, only two other events have to be recorded, viz., Mr. A. M. Henderson's lecture on Russian Church Music on December 2, and the concert of the Orpheus Choir on December 4. Mr. Henderson, who is organist to the University, has made special study of Russian Church music, and has edited and published a large number of hitherto unknown pieces. His lecture was full of interesting matter, and his musical illustrations were beautifully sung (unaccompanied) by the combined choirs of Westbourne Church and the University.

The singing of the Orpheus Choir was as usual exceedingly fine, but one cannot unreservedly admire the programme, which was almost wholly composed of modern choral arrangements of Scottish melodies. How far it is justifiable to treat these old tunes in the modern—often ultra-modern—method is open to question, and certainly an entire programme of bizarre harmonizations is somewhat trying to a sensitive ear. Lieut. John Coates gave some vocal solos, accompanied on the pianoforte by Mr. Wilfrid Senior.

LIVERPOOL.

Music by French composers bulked largely in the programme of the fifth Philharmonic Concert on November 30, which was conducted by M. Camille Chevillard, chief of the famous Lamoureux Orchestra at Paris. This post he has occupied since 1899, in succession to his late father-in-law, M. Lamoureux, and a pleasant incident of M. Chevillard's visit to Liverpool was the telegram he received during the concert from the Lamoureux and Colonne Orchestras at Paris, signed on their behalf by M. Gabriel Pierné. To this telegram the Liverpool Orchestra despatched a cordial reply. It is not the first occasion on which M. Chevillard has visited Liverpool, in some years ago he conducted one of the Sunday Concerts established by Prof. Granville Bantock at the New Brighton Tower. M. Chevillard's 'Ballade Symphonique,' which was then heard, was announced to be played at the Philharmonic Society's concert, but unfortunately the pianist did not arrive in time from Paris, and Vincent d'Indy's 'Max and Thekla,' the second part of 'Wallenstein,' was played instead. Other representative modern French music included Lalo's Symphony in G minor, a work of considerable

not compelling interest, and Gabriel Fauré's Suite, 'Pelléas and Melisande,' written as incidental theatre-music to Maeterlinck's play. The three movements played—Prelude, Andantino, and Funeral March—in their suggestive beauty excited a strong desire to hear more of M. Fauré's orchestral music. The Overture 'Benvenuto Cellini' (Berlioz) and Symphonic-poem 'La Jeunesse d'Hercule' (Saint-Saëns) are better-known but not deeper examples of French art. Under the able direction of M. Chevillard, they were sympathetically played. Miss Mignon Nevada, to whom executive difficulties do not appear to exist, gave two brilliant vocal performances in David's 'Chanson du Mysoli' and Bellini's 'Casta Diva.' On this evening the choir had a holiday.

Sir Frederick Bridge conducted an impressive performance of 'Messiah' at the sixth Philharmonic Concert on December 14. Chorally it surpassed expectations, for at the present time there is a shortage of tenors and basses, but with some assistance from the Church Choir Association and others a fine, steady volume of tone was forthcoming from all departments of the excellent choir. Instrumentally the performance was exceptionally good, and Sir Frederick's insistence on the long Handel trumpets produced some fine effects unusual here. His adherence to the original scoring of the Pastoral Symphony in preference to Mozart's arrangement was another interesting feature. The best vocal principals available were secured in Miss Agnes Nicholls and Mr. Robert Radford. In the tenor music Mr. Alfred Heather sang well, but Miss Phyllis Archibald was less satisfactory in the contralto airs, having yet to gain experience as a singer in oratorio.

The Lord Roberts Memorial Fund for Disabled Soldiers and Sailors benefited by a sum of over £400, as the proceeds of a concert and collection in the Philharmonic Hall on December 3, at which Miss Mary Anderson (Madame de Navarre) re-appeared in Liverpool after an interval of twenty years. With the famous actress of former days was associated a strong array of well-known singers, which included Miss Muriel Foster, Mr. Gervase Elwes, Mr. Plunket Greene, Mr. Roland Jackson, and two new-comers to the concert-platform, Miss Ida Kiddier (soprano), and Mr. S. Mann (baritone), both of whom were favourably received in songs composed by Miss Maude Valérie White, who herself accompanied the singers with helpful art, as did Mr. S. Liddle in other numbers. The instrumental feature of the programme was Miss Gertrude Peppercorn's spirited playing of Chopin's A flat Polonaise. Miss Mary Anderson, upon whom the hand of time has but lightly descended, recited the Balcony Scene from 'Romeo and Juliet' with delightful charm, and later thrilled us with a recitation in English (without Elgar's music) of Cammaerts's poem 'Carillon.' It is worthy of note that all the artists gave their services without fee or reward, as did the local concert-agents, Messrs. Rushworth & Dreaper.

At the third of Mr. Vasco Akerojd's Symphony Orchestra Concerts, on November 23, Goldmark's Overture 'Sakuntala' proved agreeable upon a re-hearing after a long interval. From the 'Sakuntala' to the 'Zampa' Overture, which was also brightly played, is a far cry. In Tchaikovsky's Violin Concerto, Dr. Adolf Brodsky (to whom the composer finally inscribed his work) played with all the facility and mastery associated with his name, but he was really more congenially employed in the classic serenity of Beethoven's Violin Romance in G. Another great artist in another direction, Mr. Plunket Greene, sang—as he alone can sing—Stanford's group of 'Songs of the Sea,' in which the male-voice choir in the background did its best to re-echo its leader's irresistible spirit. A singular deviation from the printed programme was made by the unannounced substitution of Mozart's Symphony in D in place of Schumann's Symphony No. 4. At least two responsible pressmen who had been obliged to leave early were thereby rather badly let down, and that by no fault of their own.

A remarkable feature of Mr. Percy Harrison's second Concert on November 24 was that the artists were 'All British,' in some cases from far-distant regions of the King's Dominions—Madame Ada Crossley (Australia), Miss May Harrison (India), Miss Fanny Davies (Guernsey), and the Hon. Princess Iwa. To these were added Mr. Ben Davies and Mr. William Samuel, the latter of whom made the vocal hit of the evening by his brilliant singing of Rossini's

'Largo al factotum.' Instrumentally the violin solos by Miss May Harrison found similar favour, for her playing combines deep musical feeling with great technical mastery.

Mr. Adrian Boult is to be congratulated on his appointment as conductor of the eighth Philharmonic Concert on January 25, an opportunity which he has fairly earned. At his concerts in the David Lewis Club Theatre, the orchestra of thirty picked players has proved an excellent medium for a Symphony by C. Ph. E. Bach, as well as for ultra-modern music like Von Holst's 'Songs without words'; also for Mozart's Violin Concerto in A, in which the solo part was deftly played by Mr. John Davies. Mr. Boult's range of selection and versatility in presentation were shown in a new Suite 'Alice in Wonderland' by a local composer, Mr. Frederick Nicholls, as well as in Wolf's 'Italian Serenade' and Holbrooke's delightful 'Miniature Suite' for five wood-wind instruments. The soloists have included Mr. Van Damme, in Haydn's Violoncello Concerto, Miss Mildred Walker, vocalist, and Mr. Arthur Steurbaut, an expressive baritone from the Royal Opera, Antwerp. The chief event of Mr. Boult's sixth concert on December 15 was the remarkably clever playing of Miss Una Truman in MacDowell's second Pianoforte Concerto in D minor. It was not only a brilliant performance, but also a musicianly exposition of the varying moods of the music.

The Walton Philharmonic Society, which Mr. Albert Orton has been able not only to keep together, but also to expand, gave proofs of its choral vitality in Handel's 'Acis and Galatea' and Cowen's 'He giveth His beloved sleep,' at its concert on December 15. The vocal soloists were Miss Margaret Hadfield, Miss Dorothy Ledsome, Mr. Maltby, and Mr. Charles Leeds, with Mr. Matthews as leader of the small orchestra, and Dr. Stanley Dale as pianist. An important feature of the programme was Mr. Orton's playing of the solo part in Schumann's Pianoforte Concerto, in which he displayed technical and interpretative gifts of a high order.

The interest taken by the public in the work of the Post Office Choral Society has been shown by a crowded audience in the Philharmonic Hall on December 28, when Harford Lloyd's Cantata 'Hero and Leander' was performed. Conducted by Mr. Arthur Davies, the choir made the most of the choral opportunities of the work, which are subordinate in interest to the vocal solos. These were well sustained by Miss Gladys Moger and Mr. Charles Keywood. The orchestra was led by Mr. F. Brown.

Mr. York Bowen appeared as solo pianist at Messrs. Rushworth & Dreaper's Saturday Musical Evening in the Picton Hall on November 27, and his lucid, flexible playing was greatly appreciated in items by Chopin and Liszt, as was the artistic singing of Madame Sylvia York Bowen in songs by Cyril Scott and by her gifted husband.

M. Zacharevitch, who appeared in Russian military uniform, and the Liverpool Village Choir, conducted by Mr. T. J. O. Jones, divided the honours of the ninth concert on December 4, and the pre-Christmas season terminated on December 11, when the Victorian Court Orchestra and Aeolian Vocal Quartet were agreeably heard in selections from light opera.

An interesting lecture on Bach's 'Goldberg Variations' was given to the local section of the I.S.M. on December 4 in the Royal Institution by Mr. Frederick Dawson, who also played this monumental example of Bach's ingenuity and versatility with masterly skill. His evident enjoyment of a difficult task was fully shared by his audience.

The second concert of the Rodewald Club, on December 13, was sustained by the Arthur Catterall Quartet, which played Mozart's Quartet in D minor, K. 421, Debussy's Quartet in G minor, and a Quartet in F minor (MS.) by John Gerrard.

The Carl Rosa Opera Company occupied the Royal Court Theatre for the week commencing November 29, and performed 'Tales of Hoffmann,' 'Aida,' 'Faust,' 'Mignon,' and 'Maritana.' In these familiar favourites the company was on safe ground, and generally speaking sustained its high reputation under the direction of Mr. Eugene Goossens and Mr. Van Noorden. A week later, on December 6, the O'Mara Opera Company commenced a six nights' engagement in the Metropole Theatre, Bootle, and played 'Cavalleria Rusticana,' 'Pagliacci,' 'Il Trovatore,' 'Lily of Killarney,' 'Bohemian Girl,' 'Carmen,' and 'Lucia di Lammermoor.' The fresh-voiced chorus is an especial asset

of this well-managed company. A third opportunity will be given to local opera-lovers in the projected visit of the Moody-Manners Opera Company, which will open a short season in Kelly's Theatre on December 27.

The building of the great Liverpool Cathedral is being seriously interfered with owing to the numbers of workmen called up for Army Service. It is found impossible to complete the Choir and adjoining double Transept within the projected time, and the idea now is to concentrate all possible efforts on the completion of the roof and walls. It will therefore be some time before the new organ, the 'largest in the world,' will be heard in its appointed place. Its 167 speaking stops are to include enclosed and unenclosed 'families' of flues, reeds, and viols, besides a family of trombas, on 20-inch wind, and a 'Tuba Magna' on 50-inch wind. No wonder we are anxiously looking forward to the completion of this mighty instrument, which is planned not only to produce a tremendous volume of sound but also to represent every legitimate class of tone.

The annual 'Messiah' performance by the Welsh Choral Union was given in the Philharmonic Hall on December 18, and was successfully conducted by Mr. Hopkin Evans, of Neath. The principals were Madame Emily Breare, Miss Phyllis Archibald, Mr. Webster Millar, and Mr. Herbert Brown, with Mr. Benton as organist.

MANCHESTER.

We regret that our Manchester notes are unavoidably held over.

NEWCASTLE AND DISTRICT.

In order to fill the gap caused by the suspension of so many musical activities in the town, Mr. W. G. Whittaker has organized a series of three Bach Concerts, the first of which was given at the High School on Saturday, November 27, at 3 p.m. The programme included three Church Cantatas: 'Ah, God, in mercy,' 'God so loved the world,' and 'Sleepers, wake,' all of which were heard for the first time at Newcastle. In addition to these were given the alto aria 'Strike, thou hour,' and the Violin Concerto in E major. There was a small, well-balanced choir of twenty-four, and a string orchestra of twelve, with pianoforte. The balance and blend of tone in this force were excellent. The soloists, all of whom sang with true artistic earnestness and insight, were Mrs. George Dodds, Miss Robina Burns, Mr. John Vine, and Mr. E. J. Potts. Mr. Alfred Wall was solo violinist, and he gave a fine, broadly-conceived interpretation of the Concerto, which seemed exactly suited to his style and temperament. Mr. W. G. Whittaker conducted. There was an overflowing audience, all available seats having been subscribed for some days before the concert.

On Wednesday, December 8, the Middlesbrough Musical Union gave a performance of Handel's 'Samson' in the Town Hall, with Miss Bigland, Miss Calvert, Miss Ruth Dawson, Mr. Hubert Teale, and Mr. G. Mackie as solo vocalists, Mr. Mark Hemingway, solo trumpet, and Dr. Kilburn, conductor. The performance was one of sustained excellence, and there was a good audience, the proceeds going to War Relief Funds.

The Darlington Chamber Music Society gave its third concert at Polam Hall on Thursday, December 2, when the programme was arranged by the members. It opened with Mozart's Sonata in C major for pianoforte and violin, and included Bach's Concerto for two violins in D minor, and his Concerto in C major for three pianofortes and strings. Mr. J. Bowman sang Beethoven's 'Adelaide' and Sterndale Bennett's 'Forget-me-not' and 'To Chloe in sickness.' The performers were: solo violin, Miss Proudlock; second violin, Miss Helen Thistlethwaite; viola, Miss Inch; cello, Miss M. Bowman; pianofortes, Miss Margery Jennings, Miss Pearce, and Mr. A. Minto; and Mr. T. Henderson conducted.

On Saturday, December 4, the Orchestral Society gave a concert to the girls of the Darlington High School as the conclusion of a series of weekly lectures that have been given throughout the term on the 'Great composers and their works.' The works chosen as illustrations were the Introduction and Allegro from Haydn's Symphony in D, Mendelssohn's G minor Pianoforte Concerto, Eight Country Dances by Mozart, and Mendelssohn's 'Cornelius March.'

Mr. Hughes was the vocalist, and contributed Handel's 'Honour and Arms,' and Mozart's 'Non più Andrai' from 'Figaro.' Mr. A. Minto gave a brilliant performance of the pianoforte part in the Concerto, Miss Kate Jackson was leader, and Mr. T. Henderson conductor. The proceeds were given to the local Red Cross Fund.

NOTTINGHAM AND DISTRICT.

On November 21, at the Albert Hall, the Nottingham Philharmonic Society gave excellent performances of a selection of choruses, including 'O Father, Whose almighty power,' 'The Heavens are telling,' and 'We never will bow down.' Mr. W. Turner conducted, and there was a large audience.

The concert of the Nottingham Police Band on December 2, at the Albert Hall, proved as usual a highly popular event. Chief among the instrumental items were Sullivan's 'Merchant of Venice' Suite and Grieg's 'Peer Gynt.' Miss Ada Forrest and Mr. Harry Denton were the vocalists, and Mr. G. W. A. Hollings the accompanist. Inspector J. G. Hewett is to be congratulated once more.

On December 4, Mr. W. Turner's Philharmonic Concert proved a great success. Special mention should be made of the singing of Mr. Turner's girls' choir. The soloists were Miss Dorothy Webster, Mr. Herbert Teale, and Mr. Robert Radford, all of whom contributed to the success of the evening.

In connection with the Albert Hall organ recitals, a new departure took place on December 5, when Mr. Bernard Johnson was assisted by Mr. Fred Mountney and Mr. Edwin Thorpe in a performance of Rheinberger's Suite for violin, violoncello, and organ. Mr. Mountney was also heard in the Adagio from Elgar's Violin Concerto, and Mr. Thorpe in Porpora's Violoncello Sonata in F. Mr. Bernard Johnson also contributed Reubke's Fugue in C minor.

A successful concert was given on December 8 in the Wilson Peck Subscription Series, when Mlle. Juliette Autran and M. Auguste Bouilliez were the vocalists, and MM. Maurice Dambois (cello) and Moiseiwitsch (pianoforte) were the instrumentalists. At Southwell, on December 9, Mr. R. W. Liddle arranged a chamber concert in aid of Red Cross Funds, at which Quartets by Beethoven and Schubert were heard. During the interval, Mr. F. C. Schumacher, lay-clerk of Southwell Minster, sang the song 'Digging,' which was written by Col. Campbell, Commanding Officer of the Royal Engineers recently training in the district, and for which music has been composed by Mr. Liddle.

The Beeston Choral Society gave Mendelssohn's 'Hymn of Praise' on December 9, thus inaugurating their eleventh season. The solos were undertaken by Madame L. Kingston and Mr. Ernest Fisher. Mr. H. V. Kingston was accompanist, and Mr. Thoms conducted.

After a lapse of nearly thirty years Costa's 'Eli' was heard at Nottingham on December 14, when it was re-introduced by the High Pavement Chapel Choir under the direction (as the organ) of Mr. Charles Lynn. The solos were ably sustained by Miss E. Shipley, Mrs. Griffiths, Mr. H. Guttridge, Mr. F. W. Shaw, and Mr. E. Wainer.

A very attractive concert was given at the Albert Hall, Nottingham, on December 15, and the occasion was doubly interesting from the fact that it was inaugurated in aid of County war funds by artists who all belong to the County of Nottingham. The vocal items were sustained by Mrs. Florence Mellors, Madame Ethel Edgar, Mr. John Clarke, and Mr. Robert Radford; whilst the instrumental numbers were contributed by Miss Sybil Speed (violin), Mr. Edwin Thorpe (cello), and Miss Cantelo (pianoforte). Miss Maud Lynn and Miss Emily Rosebald accompanied.

On December 15 the Choral Society attached to St. Andrew's Church, Derby, gave a fine performance of Cherubini's Requiem in C minor and Parry's 'Blest pair of Sirens.' With a choir and orchestra of a hundred and fifty performers, under the direction of the Rev. H. L. Marsh, the programme received more than the usual ample justice from the choral body founded by the conductor at what is known as the 'Railway Men's Church.' The accompaniments were supported by Mr. W. J. Baker at the organ and Mr. W. E. C. Lazenby at the pianoforte. A large and representative audience supported the efforts of this newly-developed Society.

OXFORD.

This place has become almost a military centre,—army men are billeted upon us, the Town Hall and all the buildings usually available for concert purposes are converted into auxiliary hospitals, and out-of-doors 'the trumpet's loud (and out-of-tune) clangour' is perpetually arousing us to a pitch well-nigh distracting. Truly, music has little chance in such surroundings; yet, all the same, we have had some, and that excellent music, too.

The Curators of the Sheldonian Theatre having most kindly given permission to use that building, we had Pachmann on October 21, playing his Chopin as delightfully as ever, and crowded audiences greeted him. If there were some few whisperings that he is still 'the one chartered certine,' we pass that by, and instead rejoice in recording that Vladimir de Pachmann's two sons are fighting for us and our Allies against the accursed Goths and Huns.

On November 8, in the same building, M. Ysaye, Madame Stralia, the Australian prima donna, and again Pachmann—a splendid trio—gave a most enjoyable concert, the theatre being crowded. Ysaye opened the programme with an old-world Suite by Veracini, accompanied by his brother, M. Theo. Ysaye. This was excellently played, although the 'con sordini' passages appeared to be rather too soft and subdued—indeed, some few bars were inaudible. He also brought forward two of his own compositions, 'Rêve d'enfant' and a staccato March, 'L'ontain passé,' and later the brilliant 'Havanaise' by Saint-Saëns, which proved a veritable *tour de force*. Pachmann limited himself on this occasion to some of the shorter pieces of Chopin, and Madame Stralia, who has a lovely voice, contributed two Italian scenes, 'Bel raggio,' by Rossini, and 'Un bel di,' by Puccini. She was vociferously encored, and in response sang very beautifully the simple little ballad, 'I know a lovely garden.'

On November 30, in the same building, the genial Professor of Music, Sir Walter Parratt, gave an interesting lecture on 'The Allied National Anthems,' illustrated by a choir conducted by Dr. Allen. The Professor began with our own 'God Save the King,' and said he had come to the conclusion that the tune or air was originally the work of an enthusiastic musical amateur—he mentioned Dr. John Bull of course—and he remarked that it was very curious to find an old Swedish tune with almost the identical traits of this melody, and still more curious that there should be found an old Christmas Carol much akin to it in rhythm, though not exactly in notes. Coming to later times, he remarked that Beethoven paid us a very great compliment when he said, 'I must show the English people what a treasure they have in their National Anthem.' As we know, Beethoven introduced it in the 'Battle of Vittoria,' and wrote Variations for the Pianoforte upon it. Other composers who have turned the air to good account in their works were Weber and Schumann.

The French 'Marseillaise' was also, the Professor thought, of amateur origin, and there were indications that its composer was unable to harmonize it, though as time went on it was harmonized by Grétry and others, whilst nearer our own time Schumann used it in the 'Two Grenadiers' and also in 'Faschingsschwank aus Wien' (Op. 26), and again in his Overture, 'Hermann und Dorothea.'

The Belgian National Anthem, the Professor said, was one of the best marching tunes he was acquainted with, and was composed by François van Campenhout, a trained musician, about 1830. The National Anthem of Russia had a decided preëminence to the tune known as the 'Sicilian Mariners' Hymn.' The Japanese, Serbian, and Italian anthems were briefly commented upon.

On Sunday, December 12, Bach's 'Christmas' Oratorio was given in the Sheldonian Theatre by the Bach Choir and Choral Society, under their able conductor, Dr. Allen. The orchestra was led by Miss Venables, with Dr. Walker at the pianoforte and Mr. Ley at the organ, wood-wind players being engaged from London. The soloists were Miss Payne, Miss Silvers, Mr. Buckley, and Mr. Ranalow. The solos, 'Ah, my Saviour' and 'Tis well! Thy Name,' were excellently sung by Miss Payne, Miss Silvers also sang well throughout, Mr. Buckley worked hard with 'Tis Thee I would be praising,'—one only wished his voice had been a little stronger,

at least for the Sheldonian,—and Mr. Ranalow was most impressive and in excellent voice. But the honours must on this occasion go mostly to the choir, the magnificent interpretation of 'Glory be to God' being nothing short of a triumph, and speaking eloquently for the labour spent by Dr. Allen on its preparation.

The Saturday Popular Concerts of miscellaneous music have continued to be held during the term,—with programmes devoted alternately to chamber and orchestral music—in the Corn Exchange, and also (by the kind permission of the authorities) in Keble College Hall. These music-makings have been under the able conductorship of Dr. Allen, Mr. Ley, and others.

SHEFFIELD AND DISTRICT.

Dr. Coward and the Sheffield Musical Union have so specialised in the 'Messiah' choruses that their annual performance of the oratorio has come to be regarded as an event of more than local importance. The concert on December 9 coincided with a distressing blizzard, and the audience was in consequence smaller than usual, but the choir on the other hand showed a full muster of all parts. The eminent choir-trainer has of late years modified his interpretation of the work, to its great gain. The aggressive virtuosity which in past years he infused into its technical side has now ripened into well-applied artistry, and where formerly we wondered at the cleverness of the choral effects we are now only conscious of their inevitability. This modification of the choral excesses which once were sensational but are now so entirely 'in the picture' is the crowning merit of Dr. Coward's life-work. It proves him to be not only a daring innovator but also a great interpreter. The tone of the choir, always magnificent in volume, was on this occasion enhanced in sheer beauty by a reticence of effort creditable alike to singers and conductor. The quieter choruses, 'Behold the Lamb of God,' and the close of 'All we like sheep,' for example, were most artistically done. The technique in 'For unto us,' 'And He shall purify,' and 'Let us break their bonds' was fluent; the attacks were the acme of precision, and the diction was lucidity itself. The soloists were Madame Agnes Nicholls, Miss Lottie Beaumont, Mr. Henry Brearley, and Mr. Joseph Lycett. A capable orchestra was led by Mr. J. H. Parkes, Mr. Colin Wilkinson was trumpeter, and Mr. W. H. Peasegood organist.

The Sheffield Amateur Musical Society gave an interesting revival of Mendelssohn's 'St. Paul' on December 14, under the direction of Sir Henry Wood. It was a matter of constant interest to the audience to observe how so temperamental a conductor imposed his exuberant vitality on an oratorio which is usually regarded as somewhat heavy in character. He seized eagerly upon such sections as were capable of dramatic treatment. The Martyrdom of Stephen and the Conversion of the Apostle were instances which, vitalised by such directive treatment, took on a new and more modern significance. The architectonic choruses, 'Rise up, arise,' 'O great is the depth,' 'The nations are now the Lord's,' and the opening and closing sections were constructively developed, the tempi at times being so rapid that only a clever and experienced choir like that of the Amateur Musical Society could have avoided disaster. An ideal example of refined singing was heard from the female voices in the Conversion Scene. The chorales were made deeply impressive, the excellent balance of the choir being here displayed. The soloists were Miss Eva Rich, Miss Agnes Griffith, Mr. Joseph Cheetham, and Mr. Thorpe Bates. For this occasion Mr. J. A. Rodgers, the co-conductor of the Society, undertook the duties of organist, owing to the death of Mr. J. W. Phillips. Small parts were sung by Mr. W. Nichols and Mr. W. A. Hamer. Mr. John Nichols led the orchestra.

The Sheffield University Musical Society secured Mr. Albert Sammons as soloist at the opening concert of the season. He gave a warmly tempered performance of the first movement of Elgar's Violin Concerto. Mrs. Alfred Hobday was the accompanist. The choir, drawn mainly from the students and staff of the University, sang accurately and with a due observance of expression in Benet's 'Flow, O my tears,' Purcell's 'In these delightful, pleasant groves,' German's 'My bonny lass,' and Parry's 'There rolls the deep.'

The London String Quartet made its first appearance at Sheffield on December 1. Finely as it played Beethoven's Op. 74 in E flat, it was still better in Debussy's Quartet, of which a truly splendid performance, ideal in spirit and text, was given. It also played with the utmost vivacity in Tchaikovsky's Quartet in D.

Another chamber concert brought forward a group of young players, including Miss Zoe Addy (violin), Miss Rosa Morton (pianoforte), and Alan Morton (cello). They revealed a well-studied ensemble and rich tone in Trios by Dvorák ('Dumky,' Op. 90) and Arensky (Op. 32). Miss Addy was joined by Mr. Rawdon Briggs in Bach's Concerto in D for two violins, and Mr. Morton showed high promise in a fine performance with his sister of Grieg's Sonata in A minor, Op. 36.

Some interesting new and unfamiliar music has been heard at the Wednesday Five o'Clock Concerts, organized by the Misses Foxon. Frank Bridge's 'Phantasy' Quartet, Brahms's Trio in C minor, Op. 101, Beethoven's 'An die ferne geliebte,' sung by Miss Lenore S. Carter, and some French songs sung by Miss Parker-Machon, Miss Ena Roberts, and Miss Eva Rich, have been especial features of the session just ended.

YORKSHIRE.

LEEDS.

This has not been a month prolific in music, and as it ends it resolves into the usual 'Messiah' performances, if anything perhaps more numerous than usual. At Leeds alone, for instance, there are three performances by the principal choral Societies, and it is to be heard in York and Ripon Cathedrals and Leeds Parish Church, in addition to many other places of worship. At the Leeds University, two pianoforte recitals have been given by Mr. Archy Rosenthal, who, on November 26, put forward a Chopin programme, and on November 30 a Schumann programme, playing on both occasions with brilliance and warmth. On December 1, Miss Doris Grover, a young Leeds pianist of great artistic ambition and marked technical ability, gave a concert, at which she played Brahms's third Pianoforte Sonata in F minor, an exacting work, of which she gave a powerful performance, if perhaps too uniformly in the heroic vein. She also played ten of Scriabin's Preludes with great sympathy and charm. Mr. Alexander Cohen, the violinist, introduced a pleasing Saraband and Minuet of his own composition, and the vocalist, Miss Pattie Hornsby, sang some old songs with a thorough appreciation of their quaint beauty. On December 7, Brahms's 'German Requiem' received its customary Advent performance at the Parish Church, Mr. W. H. Williams, the organist, conducting a very smooth and adequate performance. Mr. Hayle sang the baritone solo artistically, and a contingent of choirboys represented the soprano soloist with remarkable unanimity. Mr. Groves was at the organ.

The Saturday Orchestral Concert, on December 11, introduced for the second time Franck's Symphony, of which Mr. Fricker gave a finished and refined reading. Miss Daisy Kennedy seemed not quite at home in Mendelssohn's Violin Concerto, but it displayed her brilliant execution and fine tone to advantage. On December 15, the second of the Leeds Bohemian Concerts took place, the programme consisting of Beethoven's B flat Quartet, Op. 130, Grieg's G minor Quartet, and the 'Jour de Fête' of the three Russian composers, Glazounov, Liadov, and Rimsky-Korsakov. Mr. Alexander Cohen, Mr. S. Nagley, Miss Lily Simms, and Mr. Alfred Hemingway gave a careful and well thought-out performance of Beethoven, and infused into Grieg an abandon that gave full force to the highly-coloured music. The Russian piece is a charming modern 'antique,' giving the impression of being more or less based on traditional melodies.

BRADFORD.

The second of the Bradford Permanent Orchestra's concerts, on December 4, was conducted by Mr. Hamilton Harty, who gave a really fine performance of Beethoven's C minor Symphony, realising its emotional quality without exaggeration, and lending exceptional dignity and force to the martial Finale. He introduced a novelty in the shape of a clever and attractive Suite by Miss Dora Bright, illustrating a fairy-story, 'The shoes that were danced to pieces,' very

charmingly. It is a concert-version of a practicable Ballet Suite, and one can fancy that its graceful measures would prove highly effective when translated into dance movements. As a concert piece it is brilliant, most happily orchestrated, and full of life, so that one hopes more may be heard of it in the future. Mr. Arthur Catterall was the violinist, and his reading of Mozart's Concerto in A was that of a thorough artist as well as an accomplished executant.

On December 10, at the Subscription Concert, Messrs. Ysaïe and Pachmann appeared, with M. Jean Vallier as a fine and genuinely dramatic bass vocalist, whose virile and expressive style made quite a sensation, especially when he added to his songs a most stirring performance of the 'Marseillaise.' The instrumentalists' contributions were rather disappointing, and though the artistry of their performances atoned to some extent for this, it was on the whole an unsatisfying programme.

OTHER TOWNS.

At Huddersfield, on November 23, the Glee and Madrigal Society, of which Mr. C. H. Moody, of Ripon, is the conductor, gave one of its pleasant concerts. The programme included madrigals, glees, and part-songs of all dates, from Wilbye's 'Oriana,' to Walford Davies's fine setting of Shakespeare's patriotic apostrophe to his native country. Miss Miriam Timothy's harp solos and Miss Mabel Mammie's songs gave variety to the concert. The Halifax Choral Society opened its season on November 25, with a concert the principal feature of which was a selection from César Franck's 'Beatitudes,' a work which, while its supreme beauties are beyond dispute, calls for pruning and selection if it is to be enjoyed. Mr. William Hayle's singing of the words of Christ was in excellent taste, and Miss Dorothy Silk sang the soprano solo most artistically, as did Mr. Mullings the tenor part. Mr. F. H. Bentley gave a careful if rather colourless reading of the part of Satan, and Mr. Fricker secured an excellent performance from his choir and orchestra. Two interesting orchestral pieces by a Halifax composer, Mr. J. Weston Nicholl, were conspicuous among the other things in the programme. On the following evening the first of the Halifax Chamber Concerts took place, Mr. Rawdon Briggs' Quartet appearing in the Serenade Trio and third 'Rasoumovsky' Quartet, which strikingly illustrated the beginning and maturity of Beethoven's genius. A delightful Haydn Quartet in F, and two movements by native composers, Messrs. Frank Bridge and Percy Grainger, completed the programme.

At Hull Mr. Janssen's Subscription Concert on December 1 was a particularly good one, the perfect finish of Mr. Sammons's London String Quartet party giving the utmost effect to Beethoven's C minor Quartet and Tchaikovsky's Quartet in D, as well as to a couple of charming trifles by Messrs. Speaight and Percy Grainger. Miss Dilys Jones sang a number of well-chosen songs very artistically, though the effect would have been still more pleasing had she not been inclined to force her voice occasionally beyond the requirements of a small concert room. A special report of the Halifax Madrigal Society's concert on December 1 appears in our *Record Supplement*.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from the newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

CARDIFF.—At the Cardiff Harmonic Society's concert on December 15, the chief work was Bach's fine unaccompanied motet 'Jesu, priceless Treasure,' in which the choir sang with splendid body of tone. The Society is to be commended for this excursion into a musical region as yet too unfamiliar to Welsh choirs—a region somewhat forbidding at first view perhaps, but one which no well-equipped choral force should be ignorant of, and least of all in a country so partial to religious music as Wales. Another excellent feature of the concert was the playing of the Angle String Quartet in Wales.

by Dvorák and Tchaikovsky. Songs were sung by Miss Dilys Jones and Mr. Ben Davies, and Mr. Harry Morgan accompanied. Mr. Roderick Williams, the conductor, is to be complimented on a programme that deserves special commendation at a time like the present, when concerts are too often a string of musical platitudes which command a hearing only by virtue of association with 'patriotic' words.

HANLEY.—The Potteries Choral Society under Mr. Carl Oliver gave a successful concert on November 25. Coleridge-Taylor's vigorous chorus, 'Viking Song,' a selection from the 'Golden Legend,' and a new part-song, 'Life's a dream worth dreaming,' by Alfred Hollins, were among the choral items. Mr. Hollins was present, and played organ solos, and co-operated with Mr. W. T. Bonner in a performance of the Organ and Pianoforte Duet, 'Scherzo Capriccioso,' by Schumann. Miss Gertie Perry was the vocal soloist.

Miscellaneous.

At the South Place Sunday Popular Concerts on November 28 the programme was selected entirely from the works of M. Joseph Jongen, the distinguished Belgian composer. A Pianoforte Trio in B minor and a Pianoforte Quartet were features. Madame Weber-Delacré sang. On December 12 the programme was devoted to the works of Mr. Richard H. Walthew, in honour of the twenty-first anniversary of his association with these concerts.

Miss Gwynne Kimpton gave her third Concert for Young People on December 11, at Æolian Hall. The programme included Schumann's Fantasiestücke Trio, and Mr. Leonard Borwick played pianoforte solos by Rachmaninov, Scriabin, Medtner, and Palmgren. Miss Kimpton's pupils played Mendelssohn's Octet in E flat. Preliminary remarks on 'The Romantic in Music' were made by Mr. Stewart Macpherson.

The reception of the Music Club held at the Grafton Galleries on December 16 was a very cheerful function. Sir Henry Wood as the guest of the evening brought with him a small picked orchestra which under his skilful guidance played some delightful music. The 'Passepied' and 'Tambourin' of Rameau were specially attractive. Solomon played the pianoforte and Mr. Norman Allin sang.

Dr. W. H. Harris has recently delivered a course of four lectures on 'William Byrd and his relation to Elizabethan Music,' at Birmingham University. The chair was taken in turn by the Principal (Sir Oliver Lodge), Archdeacon Gardner, the Vice-Chancellor (Mr. Gilbert Barling), and the Dean of Lichfield. The lectures are to be published in book form.

At Brick Presbyterian Church, Rochester, N.Y., special musical services are held monthly. At the two most recent of these the works performed have been Parry's 'Beyond these voices,' and 'Messiah.' This appears to be the first American performance of Parry's lofty work, and Mr. Harry Thomas, the choir-master, is to be commended for his enterprise.

The programme of the Christmas Concert of the Brighton School of Music announced for December 18 shows that there is much activity in the work of this useful institution. The conductors were Dr. A. King, Mr. Percy Taylor, and Gustav Van der Velde. Mr. Frederick Corder is one of the professors.

The Novello Edition of the complete pianoforte works of Mendelssohn, hitherto published in one volume, is now issued in alternative forms—in two volumes, and in five books. The latter is especially convenient where the question of portage is concerned.

We have to acknowledge with thanks the following donations to our Fund for the Committee of Music in War-Time: £5 from Miss Thirza I. Pearce, hon. sec. Girls' High School, Paarl, South Africa, and 5s. from Mr. and Mrs. Samuel Mead, of New York.

Miss Elizabeth Weiss gave a successful pianoforte recital at Earlham Hall, Forest Gate, on December 11. Her powers were well exemplified in a programme that included works by Beethoven, Schumann, Brahms, Raff, Rubinstein, and Liszt.

At the Eton College Musical Society's concert on December 15, Dr. C. H. Lloyd's cantata 'Hero and Leander' was the chief feature. There was a full orchestra, mostly composed of London professional players.

Papers on 'Carillons and Chimes' were read by M. Josef Denyn and Mr. W. W. Starmer before the Society of Arts on December 15. Dr. McNaught was the chairman.

We regret that there was an error in Ex. 11 (p. 720) in Mr. Newman's article in our last number. C sharp in the first vocal bar should be substituted for A sharp.

Answers to Correspondents.

INQUIRER states that he is much troubled with an excessive flow of saliva when he is singing, and asks whether there is a remedy. We confess we do not know of one. It is an automatic and functional act of the system behind which it is difficult to get.

ISABEL.—The Music Lovers' Cyclopaedia, edited by Rupert Hughes, and published by Hodder & Stoughton at 6s., is the sort of instructive book you are looking for. It contains information that generally has to be searched for in many books. We have found it useful.

VOCALIST.—You will probably find all you want to know about the Larynx and the Laryngoscope in the rather full articles under those heads in Stainer and Barrett's Dictionary of Musical Terms, published by Novello at 7s. 6d.

SALTATORY.—A Seguidilla is a lively Spanish dance in triple time. There is a fairly full article on it in Grove's Dictionary, which perhaps you can consult in the public library of your town.

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DEATH.

PHILLIPS.—On November 19, at “St. David's” Warwick Park, Tunbridge Wells, Walter Phillips, of Putney, aged 58, laid to rest at Tunbridge Wells Cemetery. Special Memorial Service at St. Mark's Church, at which he was sidesman, on Nov. 22.

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